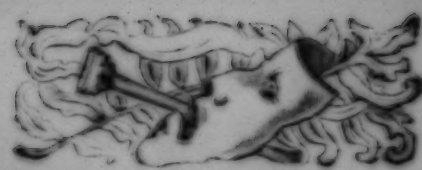


THE NEW YORK



DRAMATIC MIRROR

Vol. XXVII, No. 700.

NEW YORK: SATURDAY, MAY 28, 1892.

PRICE TEN CENTS.



ALEXANDER KEARNEY.

WILLIAM F. CONNOR, manager of James O'Neill, will make his headquarters during the Summer at 1432 Broadway. Mr. Connor is now receiving applications for positions in Mr. O'Neill's company next season. A very strong organization is to be formed for the production of Fontenelle.

A TYPICAL "BLUFF."

It is a melancholy, but an indisputable fact that certain members of the human family are wholly unable, whether because of their environment or because of their moral and intellectual defects, to understand, much less to appreciate, the fitness of things.

It is not at all likely that Recorder Smyth would consent to weigh his reputation for truth and veracity in the balance with that of the convicted felon he is about to sentence; or that a senator of France would cross swords with a *chevalier d'industrie*; or that Brown Brothers would concede the combination of their safe to a burglar; or that Superintendent Barnes would ask Hungry Joe to hold his pocket-book; or that a member of the Union Club would play cards with a crook; or that an honest lover of sport would lay a wager with a "welcher."

And yet it is decidedly probable—such is the obliquity of mental vision possessed by persons whose moral sense presents unmistakable evidences of arrested development—that the felon, the *chevalier d'industrie*, the burglar, Hungry Joe, the crook and the "welcher" respectively could see no good reason for any such disinclination.

There is a certain class of men—representatives of which class are often found in the vicinity of the saloon, on the street-corner, and wherever "big talk" assails the ear—that vaunt most atrociously and seek to give a semblance of substance to their vauntings by flourishing on high a property "wad" and by offering to venture this same possession in support of their claims, as if it were the divine symbol of truth itself. Possibly this familiar species of empty bluster impresses in some degree the man who lacks a "wad" of his own, but to other men it indicates simply cock-a-hoop vulgarity.

It will be remembered, perhaps, by some of our readers that in 1923 *The Mirror* placed a sum of money in the hands of the Actors' Fund. It represented a gift which, under certain stipulated conditions, this journal was willing to make to the Fund in the event that any exclusively dramatic newspaper could establish the point that it had a larger paid circulation than that enjoyed by *The Mirror*. This, as we took care to emphasize at the time, was in no sense of the term a bet or a wager; it was designed to benefit a worthy charity. The offer specifically provided for a fair and square determination of the circulation question; it was not hedged in by specious reservations, shrewdly calculated to furnish loopholes for deception and fraud. It was not accepted.

And now comes the *Dramatic News*—a publication that during its chequered and vicissitudinous career and its many lightning changes of proprietorship has laid claim to nothing original, unless, in deed, it be to original sin—with an eminently characteristic "bluff" in the form of a bet that its circulation is larger than the circulation of *The Mirror*.

On its face, this might seem like an honest, if a somewhat blatant invitation to compare the circulations of the two papers. But even if *The Mirror* were able to perform the well-nigh impossible feat of descending to the level of the *Dramatic News*, involved in taking up this bet, the result could establish nothing that is not established already.

But if all other objections were set aside *The Mirror* would place itself in a highly ridiculous position did it consent to submit to such a comparison—quite as ridiculous, for instance, as it would be for the owners of the *City of Paris* to accept a bet from a tugboat captain that his tugboat was a larger, swifter and better vessel than the transatlantic monarch.

There are many palpable reasons, however, why *The Mirror* must refuse to enter into a contest of this description with such a publication as the *Dramatic News*.

In the first place the terms, as stated by the "wou" be better are that both papers shall "throw open all books, reports from press-rooms, etc.," to an investigating committee.

The books of the *Dramatic News* might prove something, anything, or nothing. But as they have been for some time past in the custody of persons whose business accomplishments are altogether too brilliant to insure the strictest accuracy, and as the nature of these accomplishments has been clearly described by Messrs. Whitelaw Reid, Samuel Sinclair, W. F. G. Shanks, Dr. Richmond in one case, and by Messrs. Frank W. Sanger, Louis Aldrich, Fred. Bryton, Nate Salsbury and Miss Clara Louise Thompson in the other case—not to speak of the testimony of many managers and actors regarding the peculiar bookkeeping system that causes the continuance of advertisements for months after the dates of expiration, and the sending of bills for the unauthorized advertisements in question—it may readily be seen why we would object to having the books of such custodians used as evidence of anything.

As for the "press-room reports" of the *Dramatic News* it need only be said that such of these reports as have reached us suggest the advisability of its withdrawing the money that it is alleged has been placed in Manager Miner's hands, and of applying it to a useful and legitimate purpose.

Moreover, if the money said to have been wagered belongs to the editor of the *Dramatic News* (who boasted not long ago that he owed \$25,000 of borrowed money and that he was "execution proof") he might better devote it toward paying his creditors than risking the loss of it in this reckless manner. But whether it be his, or whether it be somebody else's, we desire neither to take money that comes from the *Dramatic News*, on the one hand, nor to possibly cripple the resources of a dramatic agency for an entire Summer on the other hand.

In short, we will not "bet" with the *Dramatic News*.

We have no "contest" of any sort with the *Dramatic News*, a publication that is outside the pale of rivalry with *The Mirror*.

If we have broken a long silence respecting the existence of what Mr. Edwin Booth once

characterized in a letter to the Editor of *The Mirror* as "a vile sheet," it is because we are moved by such motives and hold in view such purposes as the *Dramatic News* naturally is incapable of appreciating.

Dr. Parkhurst took a stick of caustic and a supply of disinfectant under his arm recently and started forth to rid this town of sundry moral diseases. *The Mirror* purposes to do as much for dramatic journalism.

NAIDA CRAIGEN'S SUIT.

It will be remembered that some time ago Naida Craigen, through her counsel, Randolph Parmlly, brought suit against Margaret Mather for damages for breach of contract, Miss Craigen alleging that she was engaged for the entire season of 1923-24 and Miss Mather alleging that her engagement was such that it could be terminated on two weeks' notice. The contract or agreement between these parties was made through Dr. C. Wiloughby, who was Miss Mather's agent at the time.

The case was called for trial on Tuesday last, the firm of Dittenhoefer and Gerber appearing for Miss Mather. At the outset of the trial, it developed that this two weeks' clause was to be the question, and whether or not that clause was in the contract or agreement with the parties appeared to be a vital point in the case.

Judge Paterson, of the Supreme Court, before whom the matter came up, suggested that it would be wise to try this question in regard to whether the agreement contained the two weeks' clause or not first and the question of damages afterwards. Counsel acted on this suggestion of the court and the case was withdrawn from the jury. This leaves the matter just where it was. The case will soon be brought up, however, for determination, in the manner suggested by the Judge.

Miss Craigen claims that she entered into an agreement with Manager Wiloughby to play leading business with Miss Mather in Joan of Arc, and for that purpose went to London to study the play as produced there. She claims that a memorandum of contract was drawn, without the two weeks' clause, under which she was to receive \$100 per week for the season, no number of weeks being specified; that subsequently a contract was produced by Manager Wiloughby, which she signed without thorough examination upon his assurance that it was in accordance with the memorandum; that she subsequently found in this contract a two weeks' clause, of which advantage was taken by the defendant's manager after the first production of the play in Montreal, after plaintiff's refusal to accept a salary of \$75 per week.

The merits of this case, accordingly, remain to be tried.

UNCONSCIOUS CEREBRATION?

"A. C. Gunter naturally denies the charge that his opera, *Polly Middles*, is founded upon my story 'Back in Athens,' published in the *Baltimore Home Journal* in 1887," said A. Curtis Bond to a representative of *The Mirror* yesterday.

"He has offered as evidence of the fact that this opera is original a copy of a receipt from Colonel McCull for an opera called *A Pompeian Picnic*, which was submitted to that manager in 1886. He infers but does not say that *A Pompeian Picnic* is the same as *Polly Middles*, but no evidence is offered to prove this, and I don't feel disposed to accept the assurance.

"But compare my story with *Polly Middles* and then judge for yourself whether I, or anybody else, can doubt the internal evidence afforded by the process. Here, for instance, are a few points of resemblance.

"My story opened with a party of curio sellers in an ancient city. Mr. Gunter's opera opens with a combination of curio sellers and brigands.

"The principal scenes of my story occur at a picnic. The principal scenes of Mr. Gunter's opera occur at a picnic.

"My story introduces a vial with magical contents, and the antidote thereto. So does Mr. Gunter's.

"My story hinges on an instantaneous change to antiquity. So does Mr. Gunter's.

"My story gives the local life of an ancient city. So does Mr. Gunter's.

"My story restored the picnic party to modern times by the use of the antidote contained in the vial which they carried with them into antiquity. Mr. Gunter effects his restoration by causing one of his characters to distill from the herbs of Pompeii the antidote he had left in a vial in his overcoat that was lost in the future.

"I hope, however, shortly to republish my story and then the general public can give judgment upon the claim I have made.

By the way, if Mr. Gunter did not take my story to build his opera on, then it must be plain, from their many points of similarity, that I took Mr. Gunter's opera and built my story on it, and this five years before *Polly Middles* was produced. But even Mr. Gunter has not ventured to say I did this.

"Perhaps, it will be claimed this is another case of unconscious cerebration. If so, it will put even the famous Pinner Square and Haddys 'Far From The Madding Crowd' controversy into the shade, and will offer a good case for the Psychical Society to investigate."

OBITUARY.

David B. Oaks, an old-time minstrel and variety performer, died at Middletown, N. Y., on May 13, and was buried from his late home, 100 East Eleventh Street, in this city, on Monday of last week.

Mrs. Sarah Melrose, mother of Ada Melrose and mother-in-law of Harry W. Semon, died at Teller's Hotel, Chicago, on May 13, after a brief illness, aged fifty-seven. The remains were taken to Louisville for burial.

PROFESSIONAL DOINGS.

GORDON EMMONS, whose portrait is presented herewith, began his stage career many years ago with the elder Wallack, at the theatre corner of Broadway and Broome street. He played boys' parts with James and Lester Wallack, Bringham, Dyott, Mrs. Hoey, Mary Gannon and others of that famous company. He also played at Niblo's, the Winter Garden and other old-time theatres. In recent years he has acted with Booth and Barrett and Mrs. Langtry. He has appeared in *The Cavalier* at Palmer's, in *Othello* at the Windsor, in *Kerry* at the Metropolitan Opera House, at the Madison Square in *Aunt Jack* and at the Jersey City Academy in many characters. His best work has been shown in *Othello*, *Shylock*, *Lear*, *Richelieu*, *Macbeth*, *Brutus*, *Ingomar*, *Sir Peter Teazle* and *Aminadab Sleek*. Mr. Emmons has a fine physique and an excellent voice.

E. E. FELZ and Katherine Webster will open their season in *A Breezy Time* about Aug. 2.

DOMINICK MURRAY will go abroad next month. He will continue to play *Humpy Logan* in *Master and Man* next season.

GEORGE C. STALEY will play the week of Sept. 2 at the Auditorium, Chicago. The week will be devoted to benefits for various local organizations.

FANNY BOWMAN, who made a hit with *Fredrick Warde* during the past season as *Marcella* in *The Lion's Mouth*, has been engaged for the *Warde-James* company for next season.

JAMES E. FENNESSY, manager of the *People's Theatre* at Cincinnati, and the new vaudeville house in Indianapolis, spent last week in New York.

W. L. GIBSON has been re-engaged as stage manager for Litt and Davis' production of *The Ensign*.

THE LITTLE TYCOON'S season will close on Saturday next in Philadelphia. It is not likely that this attraction will go on the road soon again. Henry Greenwall has decided to star R. E. Graham in the farce-comedy *Larry, the Lord*.

WILLARD SPENSER, the author of *The Little Tycoon*, is writing another comic opera which he intends to bring out next season.

E. B. LUDLOW, manager of *The Operator*—S. D. Ferguson's sensational play in which the Newell Brothers will star—offers a prize of \$25 in gold for the best two-line verse written upon the subject of the twin stars in *The Operator*. Communications should be addressed to "The Operator" in care of *The Mirror*.

JOHN WHITNEY, manager of the MacLean-Prescott company, has gone to Dundee, Ill., on a three months' fishing trip.

THE Jersey City Opera House closed its season last Saturday night. After the fall of the curtain Business Manager Frank Hawley and Stage Carpenter Charles Gudgeon were presented with handsome gold Elk badges by the attaches of the house. Manager Mullone was unable to be present on account of illness.

THE event of the week in Boston will be Anne Clarke's benefit, on Tuesday night, at the Museum. Every professional in town has volunteered, and several will attend from New York. The affair is in the hands of such men as Colonel Russell, Lee and Higginson, Fred. Ames, Oliver Peabody, and other Sunset Club men, and the house is practically sold. The event is sure to draw one of the most brilliant, as well as one of the largest, audiences of the season.

What are the newspapers talking about from dawn of day until night goes out? "The Operator."

As the bicycle comedy called *Cupid on Wheels*, under the management of Henry J. Sayers, has been confused with *Love on Wheels*, the name of the former has been changed to *Cupid's Chariot*. The interest of this play centres on a bicycle race.

WALLER PERKINS, late of the Boston Lost Paradise company, has joined the New York Lost Paradise company, playing the same part that he acted in the former cast last season. The company are to go direct to California, opening the latter part of June.

W. A. MAE will present his new play, *Wicklow*, at the Lee Avenue Academy in Williamsburg on Monday evening next. The cast will comprise Benjamin Horning, Charles Burk, M. J. Jordan, Mason Mitchell, Lillie Allison and others. Should the play prove successful it will be taken on tour next season. Fred. Hodgson is the manager of the venture.

THE building on West Twenty-eighth Street known as the Frohman Dramatic Exchange, has been sold by Marie Hubert Frohman, who, through her father, Mr. Hubert, has bought the premises at 57 West Twenty-fourth Street, where a new building is to be erected. The Frohman Exchange will remain in its present quarters until the new building is ready.

Scores of plays have gained renown, but what play is now the talk of the town? "The Operator."

A man named Barrie, calling himself "a converted and reformed actor," has been giving lectures on temperance and on alleged matters "behind the footlights," in Canadian towns. His libels on the dramatic profession—one of the most inexcusable of which is the statement that he ever belonged to it—are as patent as his professions of rectitude were bogus. At last accounts he was serving an eight days' sentence in the London, Ont., jail for drunkenness.

FRED. HODGSON, who is to manage the affairs of the Irish comedian, Andrew Mack, for the next five years, will be Henry Greenwall's assistant this Summer.

MAX FIGMAN has left the cast of *Elysium* at Herrmann's Theatre. His Mohammed, the guardian of the harem, was too realistic.

FRANK LOGAN has been re-engaged as business manager for George C. Staley.

HARRY LACY will play *The Planter's Wife* almost exclusively next season.

BRANCH O'BRIEN is engaged in writing a one-act comedy.

DENNIS THOMPSON has gone to his Summer home at Swazee, N. H.

ELMER E. VANCE will bring out another sensational play next season. He will not discontinue *The Limited Mail*, however.

It is possible that Bobby Gaylor will remain at the Bijou Theatre for a run.

FRIENDS is being looked for next season. The play appears to have made a hit.

EDIE ELLISER's season will close at Hooley's Theatre, Chicago, on June 4.

THE Piton stock company has gone out of existence. It played its final engagement at the Park Theatre, Brooklyn, last week.

PAUL KAUFAR, under the management of Eugene Robison, will again visit the South. It was quite successful in that section last season.

DAISY LOVERING went to Philadelphia, last week, to play for the benefit of the Central Theatre fire sufferers.

REBECCA WARREN has been engaged to replace Rita Buchanan in *Old Jed Prouty*.

THE Elks will hold their election on Monday evening next. J. J. Spies has declined to again be a candidate for the office of Exalted Ruler.

The greatest effect ever seen you will say, is the railroad wreck in Ferguson's play, "The Operator."

J. F. CORDRAY, of Portland, Ore., is expected in the city shortly. Mr. Cordray will engage a number of people for his theatres in Portland and Seattle.

W. J. BARNES, brother of Dan P. Byrne, manager of the Opera House at Carbondale, Pa., opened the "opera buffet" in the Opera House block, in that city, recently, the occasion calling together many local politicians, Governor Hill and Mayor Grant sent kindly-worded telegrams of regret for their inability to be present.

THE Actors' Order of Friendship held its annual election of officers on May 15. It resulted in the choice of Edwin F. Knowles as president, Joseph Wilks as vice-president, Frank W. Sanger as treasurer, and Lester S. Gurney as secretary.

THE season at Forepaugh's Theatre, Philadelphia, closes on Saturday evening next.

HENRY HERMAN has been engaged for the *Warde-James* company.

JACK SANFORD will not be Mlle. Rhea's business manager next season.

THE COLLEEN BAWN was written by Dion Boucicault, from Gerald Griffin's story of "The Collegians," in nine days; the haste of the work being inspired by successive failures at Laura Keane's Theatre and the immediate necessity for a new drama at that house. A writer of its history says that "it came to the stage like molten iron to the mold, red-hot and incomplete, but ready to be congealed into substance." The comedy is now running at the Boston Museum, and apropos of its original production in 1860 it is interesting to note that Mme. Ponisi, now a member of Frohman's Boston company, assumed the part of Mrs. Cregan, while Charles Fisher and Charles Wheatleigh, both now so well known, were respectively *Kyrle Daly* and *Danny Mann*. Laura Keane was the Anne Chute, Boucicault the Nyles, and Agnes Robertson the Eily O'Connor.

T. W. BARCOCK has been re-engaged for Nat Goodwin's company.

W. S. HARKIN has signed to go to St. Paul for the Summer season at Litt's Theatre. Mr. Harkins will play Jack Manly in *The Still Alarm* next season.

H. S. TAYLOR, who is booking Sisson's comedy, *The Colonel*, has placed the piece in some of the best houses in the country, and is rapidly filling the time in week stands for the whole of next season. Paul C. Blum, the Colonel's business manager, says that the comedy will undoubtedly prove a winning attraction, as it has a very strong cast, and Charles W. Morton, proprietor and manager, is sparing no expense in furnishing costumes, printing, etc.

ISAHEL MORRIS is credited with having made a success as *Cora* in *The Crede* at Forepaugh's in Philadelphia last week.

HENRY GREENWALL has concluded to make a production of R. E. Graham's comic opera, *Larry the Lord*, next season. The piece will be given a trial during the Summer. If it is successful, a sumptuous production will be made.

MARAH ELLIS RYAN was recently tendered a reception by the Papyrus Club in Chicago, where her literary work is very popular. Mrs. Ryan is the widow of Sam Irwin Ryan, and for years was an actress. Her story of the transmigration of the soul, entitled "Persephone," won her literary recognition. Among her other tales are "Hendricks and Margotte," "Johanna Salome," "A Chance Child," and "In His Own Country." She lives in the hills near Pittsburgh and owns a little mountain farm.

ESTHER LYONS has been engaged for the Siberia company for next season.

T. H. WINNETT, George L. Harrison, James R. Mackie and Burt J. Kendrick have desk room in Harry W. Cortiss' Dramatic Exchange.

JOSEPH HAWORTH will go out again next season under the management of Allen G. Sheddon.

GERTRUDE CONKLING, after being on the road nearly all Winter, has returned to New York.

F. H. ROBERTS, business manager of the Park Theatre, will go to California in a few weeks. He has not arranged his plans for next week.

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL
PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, \$1; Half-page, \$2; One page, \$3.
Professional cards, \$1 per line for three months.
Tool-line ("display") professional cards, \$3 for three months
or for six months; \$5 for one year.
Managers' Directory cards, \$1 per line for three months.
Reading notices (marked "R") 50 cents per line.
Advertisements received until noon P. M. Monday.
Terms cash. Rate cards and other particulars mailed on application.

SUBSCRIPTION.

One year, \$5; six months, \$3; three months, \$1.75. Payable
in advance. Single copies, 10 cents.
Foreign subscription, \$5 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 57
Chancery Lane, and at American Newspaper Agency, 15 King
William Street. In Paris, at the Grand Hotel des Capucines and at
Brentano's, 17 Avenue de l'Opera. Advertisements and subscrip-
tion notices sent at the Paris office of The Mirror, 44 Rue de
Rennes. The Trade supplied by all News Companies.
Remittances should be made by check, post office or express
money order, or registered letter, payable to The New York
Dramatic Mirror.
The Editor cannot undertake to return unsolicited manuscripts.
Entered at the New York Post Office as Second-Class Matter.

NEW YORK, - - - MAY 25, 1892

The Mirror has the Largest Dramatic Circu-
lation in America.

CURRENT AMUSEMENTS.

BOJOU THEATRE—SHORT McRELINER, 9:15 P. M.
BROADWAY THEATRE—WANG, 9:15 P. M.
CASINO—CHILD OF FORTUNE, 9:15 P. M.
FOURTEENTH STREET—IMAGINATION, 9:15 P. M.
GRAND OPERA HOUSE—THE MIDNIGHT ALARM, 9:15 P. M.
HERMANN'S—ELYSIUM, 9:15 P. M.
JACOBI THEATRE—ONE OF THE BRAVES, 9:15 P. M.
KOSTER AND HALLS—VARIETY AND BURLESQUE.
LYCEUM THEATRE—THE GREY MARSH, 9:15 P. M.
PROCTORS—THE BROTHER, 9:15 P. M.
PALMER'S—JULIUS, 9:15 P. M.
TONY PASTOR'S—VARIETY, 9:15 P. M.
BROOKLYN
AMPHION—STARDUST, 9:15 P. M.

The Mirror Office is open and receives
advertisements every Monday until 10:30 P. M.
Advertisements may be sent by telegraph.

"The business department of THE MIRROR is
conducted on business principles, and the editorial
department on editorial principles. And this is one great reason why the circulation is
above all others and the paper is still growing. There
is nothing, too, like aiming to be fair, clean, inde-
pendent and able in journalism—and hitting the
mark."—Atlanta Journal.

SPECIAL.

Every professional inserting a card of ten
or more lines for three months or longer in
this paper will receive a copy of THE MIRROR
for the same period, without extra cost.

On receipt of one dollar THE MIRROR
will be sent to any address for three months.
This special offer for short term Summer
subscriptions holds good until June 1 only.

COUNTING ROOM INFLUENCE.

A WELL-INFORMED American, writ-
ing on the subject of the Paris theatres
in Scribner's Magazine for this month, says
this of the relations of managers and critics
in that capital:

"The theatres in Paris—at all events, the principal
ones—have no 'pull' whatever on the business
office of a newspaper; no theatrical manager can
hold the possible withdrawal of his advertisement
in favour of one advertiser, as can be done here.
Theatrical announcements go into the Paris papers
as news, and not as advertisements, and are, as a
rule, of the very briefest and most summary de-
scription. The dramatic or musical critic is abso-
lutely unmuzzled; he can write what he pleases,
and as he pleases, and the managers have no re-
dress except indictment for libel, or else the duel."

The implication conveyed in these asser-
tions is that: the theatres in New York have
a "pull" on the newspapers, owing to their
patronage, and that our dramatic critics are
not so independent as their Parisian brethren.

That implication is unfounded. It is a
fact, patent to every intelligent reader and
observer, that the only kind of newspaper
whose critical opinions have any weight is
the newspaper that is superior to counting-
room considerations. The newspaper that
submits its criticisms to the exigencies of its
advertising column practices a form of dis-
honesty that excites the contempt of its
readers and that robs its utterances of even
the vestiges of respect and of influence. Such
a newspaper deludes only such advertisers as
are unable to perceive its inability to promote
their interests because of the distrust it has
created in the public mind. They act on the
principle that the newspaper reading world
is peopled with fools.

It may be that the theatrical departments

of several of the minor newspapers of this
city are afflicted with the counting-room
incubus, but the journals of character—the
journals that enjoy the confidence and the
esteem of the theatregoers of this community
are as free and unfettered as the leading
journals of Paris. We will go even further,
and say that no venality such as obtains—
according to the testimony of persons familiar
with the inner workings of Paris theatricals
—among several of the most celebrated of the
'unmuzzled' French dramatic critics has its
parallel in New York.

PERSONAL.

BELL.—Marie Bell, with the Carleton Opera
company, won special mention as Serpolette
in The Chimes of Normandy when she sang
in Washington.

CORLETTE.—Ethel Corlette is in Milan,
Italy, with her mother, where she is pursuing
musical studies with Signor Beralgi, the
tenor, who will bring her out in Milan next
Autumn. She will make her debut as Mar-
guerite in Faust.

CLEMENT.—Laura Clement captured the
Bostonians by her performance of Manuela,
the Spanish girl in Miss Helyett, during its
run in their city. Her song, "Love's Sor-
row," made a great hit.

POWERS.—James T. Powers and Rachel
Booth were married in Rochester on May 10,
at the residence of the bride's sister, and on
Saturday they sailed for Europe to spend the
Summer. Our congratulations follow the
popular comedian and the charming sou-
rette.

PASCOE.—William H. Pascoe, of James
O'Neill's company, has gone to the White
Mountains for his vacation.

SCHUBERT.—Emma R. Steiner, who is mus-
ical conductor of the Harris, Britton and Dean
Opera company, is the object of special men-
tion in the Baltimore papers, where the ex-
cellence of her work, no less than the novelty
of her position, excited general attention.

HAMILTON.—The Montreal critics speak
very highly of Edith Hamilton's performance
of Hazel Kirke at the Queen's Theatre in that
city. Her engagement there closed on
Saturday night. Miss Hamilton was a mem-
ber of the Dixey company for two seasons.
She possesses much versatility.

PRESCOTT.—Marie Prescott closed season in
Pennsylvania on Friday night and came to
this city. The tour has been one of con-
siderable prosperity.

VEAMANS.—Jennie Veamans' five years'
contract to star under Frank Williams' man-
agement promises excellent results. She is
probably the most versatile of American sou-
rettes. Her season will begin about Aug.
15, and early in the Autumn she will appear
in New York. Her play, 12 P. M., is not a
farce-comedy, but a piece with a genuine
plot. She will have a first-class company.

RICE.—On Saturday Fanny Rice sailed for
Europe by the *Etruria*. She was accom-
panied by Alice Shaw, the whistler. A large
number of Miss Rice's friends and the mem-
bers of her company were at the wharf to
wish her *bon voyage*. After a fortnight's
stay in London Miss Rice will go to Paris
where she intends to spend the greater part
of the Summer. In August she will return
with several trunksful of costumes and novel-
ties for the new July Surprise.

McKAY.—Frederick Edward McKay re-
turned on Sunday from a week's vacation in
Boston.

BOWSER.—Charles Bowser made a hit in
Philadelphia, last week, as Jefferson Boomer
in Helen Barry's new play, Her Ladyship,
written by H. Grattan Donnelly. Mr. Bowser
is one of the best eccentric comedians in the
profession.

STEVENS.—Lon Stevens closed his season
with The Westerner on the 14th inst. He is
about to start on a short tour of the West
with Clarence E. Holt, of the Boston
Museum, in a repertoire of modern and legiti-
mate plays. Mr. Stevens has been en-
gaged to originate one of the principal parts
in the new nautical drama, Captain Paul,
next season.

ALDRICH.—Mildred Aldrich, the brilliant
Boston journalist who made the reputation of
the *Home Journal* of that city, has de-
cided to devote her talents to magazine
writing. She is now engaged in a series of
critical articles on Julia Marlowe, E. H.
Sothern and Alexander Salvini for the
Arctica.

ROSTELLE.—Jeannette Rostelle has joined
the Newton Boers company to play *Effie*, in
the new farcical absurdity *Eloped With a*
Circus Girl. Miss Rostelle appeared at the
ladies' social given last week by the Kansas
City Lodge of Elks, and the dancing made a
hit.

RAVEN.—Grace Raven will not be James
O'Neill's leading lady next season. It is
likely that Miss Raven will retire from the
stage—for a year or two, at any rate. She
has gone to Chicago.

O'NEILL.—A curious paragraph appeared
in the *World* the other day to the effect that
James O'Neill, having made a large fortune,
had retired from the stage in order to de-
vote the rest of his life to running a farm in
New Jersey! It is true that Mr. O'Neill has
made a large fortune, but the rest of the
paragraph is pure fiction. Mr. O'Neill's
season in Fontenelle will begin early in Sep-
tember.

KIMBALL.—Mrs. Jennie Kimball writes from
Minneapolis: "I note a paragraph in this
week's issue of THE MIRROR to the effect
that I have formed a copartnership with H.
R. Jacobs in the management of Corinne for
1892-93-94. This is a great mistake. My only
partnership with Mr. Jacobs is for 1893 for a
run during the Chicago World's Fair. Be-
yond this he is in no way connected with
Corinne or her company. Please publish
this correction."

DYAS.—Ada Dyas, an actress whose
powers find their best comparison in those of
Agnes Booth, is in the city and at liberty.
"I am not averse to travelling," said Miss
Dyas to a *Mirror* reporter at her residence,
25 Madison Avenue, yesterday, "but of course
I should prefer an engagement that would in-
volve only a minimum of one-night stands." For
the past two seasons Miss Dyas has fre-
quently played Mrs. Booth's parts in A. M.
Palmer's companies.

WARNER.—Henry Warner and Mrs.
Warner (Louise Paulin) leave town for the
mountains to-morrow. It will be in the
nature of a honeymoon, for although Mr. and
Mrs. Warner have been married seven years
the exigencies of their professional pursuits
have given them little time together.

ERRATUM.—Last week a typographical
error changed the name of George C. Thayer,
the New York representative of John Cox's
Sons, the Baltimore printers, to George C.
Taylor. It is, therefore, Mr. Thayer and not
the fictitious Mr. Taylor who is situated at
the Brower House for the Summer with
specimens of the excellent work produced by
the house with which he is connected.

MESTAYER.—The report that W. A. Mestayer
is dying from Bright's disease at Red Bank,
N. J., is happily without foundation. He has
had a slight attack of inflammatory rheumat-
ism, but he has not been confined to his
house or even seriously inconvenienced. Mr.
Mestayer is devoting his time to writing
farce-comedies.

PAULING.—It is probable that Frederick
Pauling will rent The Struggle of Life next
season. It has made money in some cities—
and lost money in other cities—the experience
of most new attractions. Mr. Pauling has
made up his mind to return to a salaried
position, in any event, and will be with
Margaret Mather.

BONIFACE.—George C. Boniface, of the
Museum company, was married to Norma
Ferner, of Los Angeles, Cal., last Tuesday,
in Boston. Mrs. Boniface will enter the pro-
fession next season. She was educated for
grand opera, but her debut has not yet been
made.

JAMIESON.—Mrs. Carrie Jamieson, who had
a bad fall through a trap at the Grand Opera
House on Margaret Mather's opening night
there last week, was compelled to stop play-
ing on Thursday from its effects. She is
seriously ill at her home uptown.

SINN.—Last Thursday Colonel W. E. Sinn
was operated upon for a tumor in the neck
by Dr. S. F. Speir, of Brooklyn. The tumor
was of seven years' growth and had caused
Colonel Sinn considerable uneasiness. The
operation was most successful, and the patient
is rapidly recovering from its effects. He is
able to take liquid food only at present, but
he will probably be able to leave Dr. Speir's
private hospital some time this week.

DUNBAR.—Jennie Dunbar, a charming ac-
tress of E. H. Sothern's company, was mar-
ried a couple of months ago to Tom Hall, one
of *Life's* clever contributors. The ceremony
was quietly performed and the marriage kept
a secret until the close of Miss Dunbar's se-
son.

ALEXANDER KEARNEY.

Alexander Kearney's portrait appears on
the first page of THE MIRROR this week. Mr.
Kearney is a promising young character
actor, who began his career about ten years
ago as an amateur in his native city of Mon-
treal, Canada.

As Mr. Kearney's early efforts promised
success, he ventured into the professional
ranks in 1883, joining W. H. Lytell's stock
company in Montreal. He was subsequently a
member of J. H. Gilmore's stock company
in Ottawa, Canada, where he played old men
and characters in a repertoire of forty
dramas, and exhibited great aptitude for the
stage. During the season after 1886 he joined
George C. Boniface's Streets of New York
company to play *Bloodgood*, and since that
time he has appeared as Joe Morgan in *Leach*
and Stevens' *Ten Nights in a Bar-Room*, as
Henry Stamford in C. A. Gardner's *Father-
land*, and in *Jacque Panon* and other roles in
Henry Lee's *Suspect*, as Frank Findley in
Sedley Brown's *Long Lane* on the California
tour, as Ruby Durrell in James A. Heane's
Hearts of Oak, as Jack Daggard in D. H.
Higgins' *Kidnapped*, as Louis Clermont in

William Redmond's *Cuchillo*, and as Jack
Walton in *Master and Man*, as well as in
other parts.

Mr. Kearney possesses a fine physique, a
strong and well-controlled voice, and shows
unusual emotional strength. He readily as-
sumes several accents in speech, among them
the Irish, English, cockney, French, French
"Canock," and German, and he is a close
student of human nature. His work has as-
sured him an enviable professional reputa-
tion, and his future is very promising.

ESOP UP TO DATE.

II.

A Man who had been bitten by a Dog
went about in quest of some one who might
beal him.

A friend meeting him and learning what
he wanted said: "If you would be cured,
take a piece of bread and dip it in the blood
from your wound and go home and give it to
the Dog that bit you."

The Man who had been bitten laughed at
this advice.

"Why?" he asked. "If I should do so it
would be as if I should pray every dog in
the town to bite me."

Benefits bestowed upon the evil-disposed
increase their means of injuring you.

A NATIVE TRIUMPH.

The scenic displays of *Urania* and *From
Chaos to Man* at Carnegie's Music Hall,
made with a view of popularizing relative
science, were enterprises of Andrew Carnegie,
who is an amateur astronomer and scientist
as well as a professional iron king. Mr.
Carnegie has spent much money in these
displays, bringing from Berlin a scenic artist to
direct the spectacular part of them, and pay-
ing heavy duty on the scenery imported,
upon the theory that there were no scenic
artists in this country equipped for the work.

This idea, however, has been revised. John
H. Young, the scenic artist of the Broadway
Theatre, after inspecting the scenery at Mu-
sic Hall, declared that American artists could do
much better work, and upon his declaration
he was authorized by Manager Reno to make
a model for inspection by Mr. Carnegie. Mr.
Young thereupon made a miniature set of
the Garden of the Gods, which so pleased Mr.
Carnegie that he has commissioned Mr.
Young to visit Yellowstone Park and the
Yosemite Valley for sketches to be used in a
display illustrative of later phases of earth
development.

It appears that the scenery used at Music
Hall in the spectacles of *Urania* and *From
Chaos to Man* is not in itself superior—but
that it is rather inferior—to ordinary scenic
work in the theatres of this city at this time,
the astonishing effects in these spectacles
being more largely due to the great ingenuity
of the electrician of the productions, Mr.
Mayrhofer, of Berlin, who has designed many
novel lighting effects which in themselves set
off very ordinary work of the scenic artist
brilliantly.

Mr. Young leaves for the West on June 10,
and the next spectacle at Music Hall will be
illustrated with native scenes by a native
artist.

THE BILL-POSTERS.

The State Bill-posters' Association held its
semi-annual meeting at Bagges' Hotel, Utica,
early this month. President Samuel Pratt,
of New York, presided.

Charles Wood, of Jamaica, L. I.; Frank E.
Bates, of Canandaigua; Albert R. Perry, of
Batavia, and Joseph Wallace, of Oswego,
were elected members, and James H. Staats
and L. W. Eaton delegates to the national
convention to be held at Rochester on July
12; and Edward A. Stahlbrodt, C. M. Whit-
myre, and W. J. McAllister were appointed
an executive committee. The next State
convention will be held at Buffalo on Nov. 15.

A resolution was adopted asking the
re-election of Edward A. Stahlbrodt as pres-
ident of the national association. The object
of the association is to equalize prices and
protect members from fraudulent agents.

McFEE OF DUBLIN.

The popular Irish comedian, John T.
Kelly, will tour the country, beginning Sept.
1, in a legitimate comedy, written by him-
self, called *McFee of Dublin*.

Mr. Kelly, who has for several years been
a farce-comedy star of no small note, is de-
termined to occupy a position in the more
difficult and praiseworthy field of pure
comedy. His reputation as an originator is
of the best. His style is all his own. That
he is likely to succeed in his new venture, is
generally conceded.

Mr. Kelly's tour will be under the direction
of George M. Welty, a manager of wide and
honorable experience, who will, no doubt, be
an important factor in assisting Mr. Kelly to
place *McFee of Dublin* in the fore.

The supporting company will comprise
actors of reputation, prominent among whom
is Florrie West, the clever sourette. The
costumes will be expensive, and the scenery
(a car-load of it) will be painted by leading
New York scenic artists.

The company will open its season in New
England, and then go straight to California,
where it will play several weeks under Al.
Haymar's direction.

EDMUND GERSON, who is the special Ameri-
can representative of the Alhambra Music
Hall, London, has just engaged Jennie
Joyce, the leading light among the girls that
are on view at Koster and Bial's, to appear at
the Alhambra on Aug. 1. Mr. Gerson says
that Miss Joyce will receive the largest salary
ever paid to any American variety artist in
Europe. Mr. Gerson was seen by a *Mirror*
reporter at his office in Simmonds and
Brown's Exchange, and he said that he was
negotiating with several other American per-
formers to appear in England.

THE USHER.



Charles De Forest, the brutal assailant of Ernest Hutchinson, was sentenced on Friday to nine months in the penitentiary.

The explanation of this comparatively light penalty for a murderous attack upon an inoffensive man was, as Recorder Smyth remarked when passing sentence, that the jury were probably moved to sympathy by the appearance in court of the prisoner's wife and child.

Members of the profession cannot fail to regret the sensibilities of that jury, for if ever a brute deserved the full severity of the law it was this same De Forest.

Assemblyman Stein is amused at certain adverse criticisms on the Stein law that have been provoked by Commodore Gerry's ram-bunctious interferences with various stage children recently.

The merits of the law can be foreseen now, but of course they cannot be fully appreciated until the law itself goes into operation on Sept. 1. It would be well for the fault-finders to bear in mind that Mr. Gerry still enjoys the powers conferred upon him by the old law that has caused so much dissatisfaction and annoyance for a dozen years past. He is evidently making the most use of such grace as is left to him.

Mr. Stein thinks that the new law will give adequate freedom to the children. It distinctly gives the licensing power to the Mayor, and the Mayor is a safer functionary to discriminate in these matters than is Mr. Gerry, who sometimes rides his pet hobby with a reckless disregard for the rights and feelings of his fellow beings.

Attention is called to the following articles remaining after the Actors' Fund Fair which are now offered at private sale.

The fine sealskin sacque donated by C. C. Shayne. The fine gown made by Madame Alley. Also a number of souvenir badges.

Persons desirous to purchase should write, or call on Mrs. E. L. Fernandez at 25 West Thirtieth Street.

THE MIRROR's branch office at 35 West Twenty-eighth Street is doing a thriving business. Its convenience has already been demonstrated. It will remain open until Sept. 1.

Although in New York only vague rumors have reached us regarding Edwin Booth's reappearance next season, it is stated as a settled fact in Philadelphia.

According to one of the papers there Mr. Booth is already booked to play a week supported by Minna Gale and her company, and similar arrangements have been made for seven weeks besides in Boston and New York.

I am told that Mr. Booth is never so well as when he is acting. Let us hope devoutly that these plans are indeed made, and the great actor will be sufficiently restored to health to delight the public once more.

The experience of the actors engaged to play in The House on the Marsh, last week, in Boston again illustrates the wrongs to which professionals are exposed at the hands of unprincipled managers. Scores of cases where companies have been induced to go out by specious and alluring promises and false pretensions to pecuniary stability come to light every season.

A letter from two actors suggests that an attempt should be made either to get a law making theatre managers responsible for the salaries of actors performing in their houses, or to secure the passage of a law making it a misdemeanor for a combination manager to swindle actors.

The first of these suggestions is utterly impracticable. The principle that one man can be held liable for the debts incurred by another man with whom he is transacting business is absurd. The second suggestion, however, is reasonable enough. The only objection to it is that it would not be possible to arouse in the entire profession that active interest that is necessary to carry a very difficult task to a successful conclusion.

Perhaps the Actors' Order of Friendship will take up this question and give it thorough discussion. The Order can accomplish much when it tries.

The best safeguard an actor can have against fraud is his own good sense, allied with ordinary business caution. If he will demand satisfactory evidence of a manager's responsibility before signing a contract it is not likely that he will suffer mishap.

I believe that in many cases it is the actor's poverty and not his will that consents to hazardous engagements. Competition is great, the market is overcrowded and with many it is a question not so much of getting a good engagement as of getting an engagement. The "skin" manager trades on his knowledge of this state of affairs.

I was glad to hear Louis Aldrich announce at the Actors' Fund meeting last Thursday

that he favored considering the question of withdrawing the Fund's charity from certain persons who refuse to aid the Fund at its benefits.

"I am opposed to that class of people who claim benefits from the Fund and yet who refuse to render their service gratuitously when called upon," said Mr. Aldrich, and the great applause that followed his words showed clearly that the members agreed with him.

I have several times recently adverted to this subject and urged the Fund Association to discuss the advisability of instituting a stricter order of things in bestowing relief. It is a matter of satisfaction that Mr. Aldrich has taken the bull by the horns and expressed his intention to bring this subject to the attention of the special committee of revision to be appointed at the annual meeting next month.

GOSSIP OF THE TOWN.

FREDERICK PAULING will be Margaret Mather's leading man next season.

AUGUSTUS PITON has bought from Fanny Avmar Mathews her play, St. Augustine. It will be sent on the road in September.

THE PLASTERER'S WIFE will be the principal play in Harry Lacy's repertoire next season.

WILLIAM SORSEKIND, manager of the Tremont Theatre, Galveston, has arrived in town. His headquarters are at 1147 Broadway, with Henry Greenwall.

THE COUNTRY POSTMASTER is the name of a new play that is to receive a production at a New York theatre in the Autumn. The piece is said to contain opportunities for sensational effects of an original nature. Jerome Eddy is one of the authors of the play.

F. H. WAKEFIELD will probably be Margaret Mather's manager next season.

WILLIAM H. CRANE, Joseph Brooks, and De Wolf Hopper have become life members of the Actors' Fund.

A LODGE of EEs was instituted in Denison, Texas, May 17 and 18. L. W. Howe, the MIRROR correspondent, was chairman of the committee of invitation.

MANAGERS JOHN H. HAVEN and Ollie Hagan, of St. Louis, Chicago and Cincinnati, have arrived in the city.

JOHN H. ROSE, manager of the Lyceum Theatre, at Memphis, is in town for the Summer.

MANAGER JEFF D. BERNSTEIN has been confined to his rooms at the Hoffman House by illness during the past week.

It is said that the recently-built houses in Norwich, New London, and Middletown, Conn., are to be placed under one booking management, and will be called the Nutmeg Circuit.

ROBERT MANTELL enjoyed good business at the Bowdoin Square Theatre, Boston, last week, and closes a season of forty weeks at the Grand Opera House in that city this week.

ALBERTINA BERTRAM, the child actress, who played all last season with the Lyceum company, is looking for an engagement. This little actress supported her mother through an illness of several months, and now her mother is able to sit up and is anxious to take in theatrical sewing to support herself and her child. Anything addressed to THE MIRROR will be forwarded to Mrs. Bertram.

THE SUIT of J. W. Morrissey against Emma Mary Raymond, daughter of Dr. E. E. Marcy, and Betsey Bancker, for breach of contract, will soon come before the Supreme Court, and will attract interest from the musical world. The action grows out of the production of the operetta written by Mrs. Raymond entitled *Doretta*, which was produced about two years ago at the Standard Theatre.

ADA ST. CLAIR, who closed with 8 Bells on May 7, will go to Buffalo to sing leading contralto roles in comic opera, to be given at Music Hall, under the auspices of the German Young Men's Association, for twelve weeks.

MODERNA has engaged Otis Skinner for leading business. She will open her season on Oct. 20 at the Garden Theatre, with an elaborate production of *Henry VIII*.

JOHN O'BANES, of the E. H. Sothern company, will visit friends in Middletown, Conn., during the Summer.

GRANT SHERWELL, of Rosina Vokes' company, joined the Lewis Morrison Faust company, last night, for the Summer.

JOSEPH HAWORTH, who is visiting Atkins Lawrence at the latter's home at Canastota, L. I., has entirely recovered from the attack of nervous prostration consequent upon the worries of his first starring tour. He is now in fine feather, and looks forward hopefully to next season's campaign.

JAMES H. WALLICK, well known as an actor in *The Cattle King*, *The Bandit King*, and other melodramas that give opportunity for a display of horsemanship, owns the Hollywood stock farm, a tract of 350 acres of choice land near Middletown, in Orange county, where he has a collection of blooded horses. The farm has all modern conveniences for stock raising, including a half-mile track, and Mr. Wallick's catalogue, which describes forty-three fine animals, suggests that he will be a potent factor in the development of trotters and runners of the future.

LOU WEED, who has been employed as business manager for the Casino road companies for several years, is no longer with that management. Mr. Weed will go into business for himself next season.

HARRY CLARK has been specially engaged to play his old part of Edward Bainbridge in *The Burglar* for the rest of the season.

GEORGE H. ADAMS will be the principal clown with Harlan's *Fantasma* next season.

MULLALLY and ROSENTHAL state that they have the exclusive right to produce *The Tar and Tantar* on the road next season, notwithstanding all reports to the contrary.

ARTHUR C. ARTHUR.



One of the most enterprising local managers in the State is Arthur C. Arthur, of the Corning Opera House. Mr. Arthur is by birth an Englishman, but in business enterprise and tact he is thoroughly American. From boyhood he has shown a liking for the theatre, and in his younger days he took part in many amateur performances, some of which he staged and directed. He began professionally by management in Amesbury, Mass., where he controlled all amusement privileges, including the opera house and circus common, for about five years, making a record notable in all New England. On June 3, 1902, he took the management of the Corning house, one of the handsomest and best equipped in the State, and is giving a wide reputation for accommodation and attractions. Its first season, just closed, has been highly successful, as it has made Corning the centre of amusement attraction for a considerable district, whereas formerly the place offered good attractions infrequently. Mr. Arthur's success is largely due to his acquaintance with the profession, to his excellent methods, and to his own popularity.

ACROSS the POTOMAC has been selected as the opening attraction for the new Imperial Theatre at Thirty-fourth Street and Third Avenue. The date set for the opening is Sept. 6.

MAVOURNER will be taken out in the Fall. There will be no star to take Scanlan's place. Augustus Piton, who will manage the tour, has selected a young Irish comedian, as yet unknown to fame. A strong company will be secured.

WILLIAM JEROME, the popular vaudiville artist and song writer, will sail for Europe June 6 on the *Eturia*. Mr. Jerome is likely to remain abroad for some time, as he has several offers of engagement in London and elsewhere. His wife accompanies him.

GEORGE H. MURRAY, who has successfully managed the tour of *The Dazzler* company during the past season, has been retained by Messrs. Cosgrove and Grant.

MESSRS. MULLALLY BROTHERS AND ROSENTHAL have concluded to take *The Tar and Tantar* South. There will be no other company but theirs presenting the opera on the road next season.

THE total receipts for the booth of men's furnishing goods, presided over by Bertha Welby at the Actors' Fund Fair, were \$781.40. An incorrect figure was published last week.

W. C. ANDERSON will continue to handle *Two Old Cronies* and *Kidnapped* next season.

THE Park Theatre is being sought by half-a-dozen managers. Messrs. Hyde and Behman ask \$25,000 for one year's lease of the house.

OTIS SKINNER will sail for Europe on June 4 on the *Umbria*. He will return about Aug. 1 to prepare for his engagement with Modjeska next season.

NEW YORK'S new operatic resort, Manhattan Beach, opened its season a week ago Monday. The management presents as first contract Katherine MacNeill, late of the Emma Juch Opera company, and well-known to the profession in general. The local papers are enthusiastic in praising Miss MacNeill's abilities. An occasional contributor to THE MIRROR writes: "The Beach management could not have made a better selection than that of Miss MacNeill. Among the minor members of the company are Ethel Vincent, Miss Mahew, and Mr. Temple. Miss MacNeill will be remembered as a figure in the concerts given at the Crystal Palace in London and afterwards with the McCaull Opera company, as well as with Gilmore and Darnoch. She was thoroughly grounded in her art by Mme. Le Grange and Mme. Leonard, of Paris, and studied a year in London under the direction of William Shakespeare. Her home is in Chicago."

LEON MAYER has severed his connection with Henshaw and Ten Broeck.

DAVID HENDERSON's big spectacular production, *Sinbad*, will open at the Garden Theatre on June 6 for a four weeks' run. One hundred and fifty people will be employed in the production, and that excellent burlesque comedian, John D. Gilbert, will be one of the attractions. Mr. Gilbert has not been seen on the New York stage for several seasons.

LEE M. BODA, business manager of the Grand Opera House at Columbus, Ohio, spent a couple of days in the city last week. Mr. Boda returned to Columbus on Saturday.

JENNIE YEAMANS will star next season. Her tour will be under the direction of Frank Williams, who has successfully managed 8 Bells for a year. Joe Munzer will go in advance.

MAUDE GRANGER will not begin her next tour until after election.

THE HARVEST MOON will go out next season with the following actors in the cast: Louise Rial, Sadie Nichols, Harry Booker, H. D. Clifton, Paul E. Norton, T. J. McGroone, James M. Martin, H. M. Egard, William Dougherty, and Frank Richardson. The *Harvest Moon* is the play that Madame Janauschek has presented with artistic success the past season.

SELIART ROBINSON will devote next season to revivals of all his former successes. No new plays will be presented.

It is possible that Messrs. Greenwall and Pearson, the new lessees of the Union Square Theatre, will present Summer opera at that house beginning late in June.

DAN CONSIDINE, who has been business manager for Joseph Haworth the past season, has been engaged by Harry Lacy. Mr. Conside will remain until the close of Mr. Lacy's present tour.

WILL KEOGH, manager of the Academy of Music, at Charleston, S. C., has arrived in this city. Mr. Keogh also looks out for the business interests of *The Hustler*.

JAMES O'NEILL's tour next season will embrace about thirty-five weeks. The route is looked almost entirely in week stands.

MRS. DAVID BIDWELL and P. J. Caldwell are in this city looking after the booking of the remodeled St. Charles Theatre, New Orleans, and the Academy of Music in that city. The first-named theatre has been very prosperous since the management inaugurated the popular-price system. The prices range from fifteen cents to seventy-five cents, and first-class attractions are furnished to the patrons. Last season *The Nabobs*, *The Dazzler*, and *The Two Old Cronies* all played to more than \$5,000 on the week at the St. Charles. Mrs. Bidwell states that she is spending a good deal of money on the house, and that when it is reopened in September it will be second to no theatre in the South in point of beauty. Mrs. Bidwell and Mr. Caldwell will remain in the city for several weeks.

CHARLES SHAW, manager of the Lyceum Theatre, Detroit, is in the city.

THE "Chicago Manuscript Company" is advertised by the *Clipper*, which paper evidently does not know the character of the Windy City enterprise that does business under that name. The "Chicago Manuscript Company" is the notorious Byers, who steals and sells plays that belong to other people, and is thus under the ban of every honest individual in the profession.

In response to an offer of \$1,000 by the American Humane Education Society for the best equestrian drama founded on "Black Beauty," a book that has excited widespread interest, nine dramas have been written and submitted, and Edward H. Clement, editor of the Boston *Transcript*, Charles E. L. Wingate, dramatic editor of the Boston *Journal*, and John W. Ryan, of the *Saturday Evening Gazette*, have been appointed a committee to decide which play is entitled to the prize.

CARRIE LOUIS, under the management of Howard Wall, closed a successful tour of forty-seven weeks at Richmond, Ind., May 1, and will resume early in August.

JENNIE CHRISTIE will next season originate the comedy part in Walter Sanford's new play *Man to Man*. For two seasons she has been the soubrette in *My Jack*.

RAMSAY MORRIS, for several years connected with enterprises of Daniel and Charles Frohman, and for the past two seasons with the latter in a managerial capacity, has resigned, with perfectly amicable feeling, to venture for himself. Mr. Morris, who is now in Chicago, will return to New York about June 1. It is said that he will organize for next season a thoroughly equipped stock company for comedy work, that several well-known actors and actresses are already under engagement to him, and that bookings have been made in the larger cities.

HELEN BARRY's new play, *Her Ladyship*, by H. Grattan Donnelly, produced at the Broad Street Theatre, Philadelphia, last week, is said to promise a success. On its production it lacked action, and its dialogue needed cutting, but it has since been in process of improvement. The main humor is furnished by the droll misapplication of American slang by the star, who personates an Englishwoman in love with an American statesman whose political fortunes she assists, her collection of impolite words and phrases being absorbed by her from a political boomer whose services she enlists in behalf of her lover. Miss Barry is said to carry an air of refined enthusiasm in a way to increase the amusing effect of her verbal slips. Odell Williams and Charles Bowser made character hits in the piece. Miss Barry's costumes were a feature.

THE Great Falls (Montana) *Tribune* says the Kimball Opera Comique and Burlesque company gave the best entertainment ever seen in that town, and praises Corinne, the star of the company, in terms of unusual enthusiasm.

DISCUSSED AND ADOPTED.

AN IMPORTANT AMENDMENT TO THE ACTORS' FUND BY-LAWS NECESSITATED BY LEGISLATIVE ACTION AND BY PRUDENT FORESIGHT—AN INTERESTING MEETING AND FREE DEBATE.

A special meeting of the Actors' Fund of America was held at its offices, 12 West Twenty-eighth Street, on last Thursday afternoon, for the purpose of amending section 7 of the by-laws so as to make it conform to the act of incorporation as amended by the Legislature.

The meeting was well attended, about one hundred members of the Fund being present. President A. M. Palmer presided, and these officers were in attendance: First vice-president Louis Aldrich; second vice-president Edwin Knowles; treasurer Frank W. Sanger; secretary Charles W. Thomas; assistant secretary Lester Gurney; trustees Al Hayman, F. F. Mackey, De Wolf Hopper, Edwin H. Price, J. W. Shannon, Daniel Frohman, and H. S. Taylor.

Among the members present were Milton Nobles, "Aunt" Louisa Eldridge, Joseph Wilkes, Harley Merry, Mrs. Harley Merry, Dora Goldthwaite, F. G. Cotter, Daniel Gilfeather, Archibald Cowper, J. D. Walsh, Branch O'Brien, George W. Farren, Mary Breyer, Mrs. Lester Gurney, Jennie Weathersby, Ernest Barton, Henry Semon, Charles S. Dickson, Frank Russell, J. A. Washburne, L. F. Howard, Louis Barrett, Fred Hooker, George Ober, George Kennington, Benjamin Horning, Charles T. Parsloe, Henry Cotton, Adolph Bernard, H. D. Byers, William Herbert, and Al Harris.

After calling the meeting to order, President Palmer said:

"We are called together to-day for the purpose of considering an amendment to our by-laws, which I believe you all have read or have copies of. The object of amending the by-laws is to make them conform to a change which has been made by the Legislature of the State, in the fundamental law of the association. We are here, ready to listen to any motion, or to hear any discussion of the matter. I call upon Mr. Louis Aldrich to read the amendment."

Mr. Aldrich read the amendment as follows:

SECTION 1. Section six of chapter three hundred and twenty-seven of the laws of eighteen hundred and eighty-two, entitled "An Act to incorporate the Actors' Fund of America," is hereby amended so as to read as follows:

6. The officers of the said corporation shall be a president, secretary, treasurer, and a board of trustees, consisting of not less than nine, nor more than twenty-one, and such other officers as shall be provided for in the by-laws. The president, secretary, treasurer and trustees, shall, excepting as herein provided, be elected for the term of three years or until their successors are duly elected and qualified in accordance with the by-laws of the said corporation. The first trustees elected after the enactment of this law shall be divided into three classes of seven trustees each, the term of office of the trustees in the first class shall be one year; that of the trustees of the second class two years, and that of the trustees of the third class three years.

7. This act shall take effect immediately.

Milton Nobles observed that the by-laws as read controverted a clause in the constitution, which he read.

Mr. Palmer stated that the error was clerical, merely, and not a contradiction in spirit. It was one which he thought the trustees had power to correct.

Mr. Snader asked: "If, after this first election, there should be rotation in the election of trustees, each one elected would be elected for three years, would they not?"

Mr. Palmer replied: "Yes, the idea is, that instead of having a complete overturning of the board of directors every year, seven new directors would be put into the board every year, and they would be elected for three years. The motive for this on the part of the Legislature is, that as this Fund is growing in importance every day (as you have observed by recent events it is growing very fast), it was felt that a little more conservatism in its management would be secured by not having a complete overturning of its directors each year. That is the idea of the Legislature. The Fund now amounts near on to a quarter of a million dollars, and it is a very important thing that a large amount of money like that should be safely, properly, and discreetly managed. We want to put it out of the range of possibility for a set of men to come in here suddenly and overturn this management without notice to the members of the profession, and take possession of this great amount of money. We want no danger of any such thing, and the idea of the act is to secure the Fund against any such contingency."

Frank Cotter thought that in case of death, resignation or removal from office of any member of the board of directors, his or their successors should be selected to the class to which they belong.

Mr. Palmer said: "It is not so expressed, but it would undoubtedly be legal; that is a matter for the association to regulate by law."

Mr. Nobles asked if it was in the power of the members to accept or reject the amendment as passed by the Legislature and presented.

Mr. Palmer replied: "Any amendment to the act of incorporation is entirely without our power, and the act of incorporation would have to govern whether we passed this amendment or not, the law of the State being supreme; that act absolutely fixes our method of election until repealed by the Legislature; the only thing we can do is to make our by-laws conform to the act, we can seem to give the act practical force by our consent, but we could not prevent the act from being in practical force by our dissent. I have the opinion of the counsel of the Fund that you should reject this amendment to the by-laws the act as amended would have to stand and be the law under which we would have to operate."

Joseph Wilkes moved that the amendment be accepted as read, and Mr. Cotter seconded

the motion; whereupon this discussion ensued.

Mr. Nobles: "I believe that all the members here are in sincere sympathy with what the President has said as to the necessity of conservatism in the government of this Fund. I am confident of it; at the same time, we all as lawyers want to know something, we want to be right. There has been an error made, the chances are that we would stand by that, if necessary, but it has occurred to me, from your statements and the notice that was sent to me, that the State Legislature has changed our fundamental law. My legal knowledge of the subject may be feeble, but still it has occurred to me that a fundamental law cannot be changed until that law has been formulated and submitted to the people for their ratification."

Mr. Palmer: "This is a chartered institution. It does not derive its power from any act of its own. It derives its power from the charter which is obtained from the State, and when I speak of amendment to the fundamental law I meant an amendment to the charter. It is wholly within the power of the Legislature to change or amend without our action; we have no power except as under that charter; we couldn't call a meeting, we couldn't pass any law, we couldn't have held an Actors' Fund Fair in fact."

Mr. Washburne: "The change made would not have been made except upon the application of the Fund itself."

Mr. Palmer: "Oh, yes, upon the application of a single member or of any person who is not a member. They would have the right to go to Albany and appeal to the Legislature. The fact is, we derive our power originally from the Legislature, so that is the power under which we act; it is given to us by the Legislature, and that Legislature has the power to amend the charter it has given us in any way it sees fit. It might do it upon the application of the association, or it might upon the application of some member of the association, or a dozen friends of the institution."

Mr. Washburne: "Then the Fund is really at the mercy of the Legislature without any will of its own on the premises."

Mr. Palmer: "The association is an independent body acting under law, which law is the charter, just as I am an independent citizen acting under the law; I get my rights from the constitution of this State, and act under the constitution, so we as a corporate body, are acting under the laws of the State."

Harley Merry: "I presume the members of the Fund would like to get a clear idea on the subject."

Mr. Palmer: "I understand the force of these inquiries and suggestions. Perhaps a meeting of the Association might have been called and this legislation might have been requested by such a meeting but the legislation is now a fact and we are here to-day merely to perform our duties as members of the association to make our by-laws conform to what is now the law of the land."

Archibald Cowper: "I would like to ask if that State law prevents us from electing officers every year as heretofore."

Mr. Palmer: "It does not—but it alters the form of your election. Next year you will elect twenty-one officers—twenty-one trustees. These officers will hold office for three years. Seven of them will hold office for three years, seven of them for two years, and seven of them for one year. Next year your election will be for seven directors to take the place of the seven retiring directors of the first class."

Mr. Cowper: "I understand it as regards the trustees, but as regards the secretary, president, and treasurer."

Mr. Palmer: "The election of those officers will take place once in three years—that is all. J. A. Washburne: "Isn't the wording of the law that they shall be elected for three years, or until their successors are elected?"

Mr. Aldrich read the amendment.

Mr. Cowper: "On reading over the act Sec. 6, we are empowered in this corporation, to enact our own by-laws and also make all amendments such as we choose, not inconsistent with the act of incorporation. That would give me an idea that the legislature has delegated some of its powers to this organization, that is, such powers as we may require to amend our own laws."

Mr. Palmer: "You can amend your own by-laws in any way not inconsistent with the act of incorporation, that is undoubtedly so."

Mr. Russell: "Another thing, can it be possible to find out who the person was who applied to the Legislature to have this act of incorporation changed?"

Mr. Wilkes: "I think further discussion is unnecessary, for we must on June 7 elect for three years certain trustees and officers. I think we had better accept the amendment as read." (Applause.)

Mr. Russell: "I would like to ask if this was done entirely without our consent, and our officers and our trustees have had no notice of this appeal to the Legislature to change our act of incorporation, for it would be a very good idea to find out who has gone to the Legislature and requested our laws be changed, and then believe in electing officers we do not know what we are about."

Mr. Aldrich: "I can answer the gentleman in a very few words. The counsel of this corporation, Mr. A. J. Dittenhoefer, at the request of a committee only appointed by the Board of Trustees, to amend the act of incorporation as to various matters expressed, in order to make it conform to the new law, appeared to the Legislature to amend the act; there was no attempt to change anything without our consent, it was impossible to call a meeting for that. Although I am opposed to that portion of the amendment which makes our officers elected for three years, I am going to vote yes, on the Amendment itself, contradictory as it may seem. (Applause.) I say I don't believe in electing officers for three years, I never believed in it, and I am glad to see that the organic act passed by the Legislature upon the presentation of Mr. Dittenhoefer does not include the officers that Mr. Knowles or myself now hold. Consequently, your two vice-presidents are not required to be elected for three years. Should I vote for the office of first vice-president I would rather be elected for one year than three, therefore I am opposed to that portion of the by-law which controverts this. But I feel it necessary to vote yes, for if not passed we might throw this great and noble charity into such confusion as would endanger its future. This I am certain we do not wish to do, but if I am present at the June meeting I shall move to appoint a committee of five to consider the entire organic act of this institution—to consider it carefully for six months, consider every portion of it, for there is a great deal that can be amended—as should be made clear as to the standing and rights of its active members. (Applause.) When it was started by good men in a hasty, small way, they said, 'let's raise money for the actors who are sick and distressed just to help them in their sore afflictions.' It went on and gathered strength wonderfully till now I am sure we have built up a Fund that was never dreamt of by Mr. Wallace Mr. Palmer, or any of its founders. They never thought it would grow to be an institution with a quarter of a million dollars assets. The organic by-laws contradict themselves in many ways, and are really in a chaotic condition. Therefore, as I have said, I shall move for the appointment of a committee of five that will consider the reamending of the act that makes the election of officers positively set for three years. Also to consider the giving of charity to certain people who refuse to aid the Fund when it has benefits. I am opposed to that class of people who claim benefits from the Fund and yet refuse to render their service gratuitously when called upon. (Great applause.) Then again I would wish that this committee when appointed should consider a preference membership whereby those who pay a large amount for dues for a number of years (actors or actresses) should be allowed some recompense in the way of a small annuity when unable, perhaps, to earn a living in their old age. (Applause.) I shall ask that a special meeting be called the week before Christmas to lay all this before the full association to have it amended, perfected and adopted as the desire of the members of the Actors' Fund. To have this same committee in January, 1913, go before the Legislature to ask for the re-amendment of our organic act in the way actors and actresses as well as other excellent members of this association desire." (Great applause.)

Mr. Knowles: "I feel a great deal like Mr.

Aldrich. I feel that the officers of the Fund should be elected for one year and that they should be elected by the trustees of the Fund. The trustees, to the number of twenty-one, should be elected for the first year; next year seven trustees should be elected, so that there will be fourteen trustees of the old class always in the board. A conservative board would, therefore, be reached. The president, the two vice-presidents, the treasurer, and secretary, should be elected for one year and by the trustees themselves."

Mr. Palmer: "There is, of course, a little bit of contradiction in this by-law. The by-law provides for twenty-one trustees. It speaks also of a president, two vice-presidents, a treasurer, and secretary, who are to be elected for three years. Now, it would seem to indicate that there were two separate classes, whereas in point of fact, those officers have all to be elected in the first instance, as trustees. We have always elected our president, and our two vice-presidents and our treasurer and secretary members of the Board of Trustees, and at the same time have designated who should be president, vice-presidents, secretary, and treasurer, and for one, I should disagree with Mr. Knowles that that privilege of designating who shall be president, who shall be vice-presidents, who shall be secretary and who shall be treasurer should be taken away from the members of the association; they ought in all instances, to have the privilege to say and to choose their own officers. (Applause.) I think that if you will take a word of advice from me, we may safely pass this amendment, just for the time being, so that we may hold our election in June without any shadow of irregularity upon it, as expressed by Mr. Aldrich; and at some future time we can straighten this matter out. I don't think there is anybody connected with this association—certainly no one connected with your officers, who desires anything in connection with this Fund which is in contravention of its very best interests. We have tried for many years to preserve this Fund carefully, that it might be of the greatest possible benefit to the greatest possible number. We have been actuated only by a desire to make your association a permanent one, that when we should retire from office we could do so with the feeling that we should leave an institution that is permanent, not like institutions that are formed simply to rise and fall again—institutions that have only a little bit of life and then die. I say as a friend of the Fund, and as an officer of long standing, that I regard this change as a very important step in that direction, and I sincerely hope it will pass without a dissenting voice."

Mr. Sanger: "I think it is only proper that I should rise to explain that I was the chairman of the committee that waited upon Judge Dittenhoefer to have this amendment made to our constitution. This committee was composed of the directors of the Actors' Fund to call upon its counsel and have him draw an amendment to the constitution whereby we would elect twenty-one directors instead of seventeen for one year, that is, at the next election, and that they should be divided into three classes, seven to serve three years, seven for two years, and seven for one year. We received no instructions regarding the officers or the length of term of their office. When the advertisement of this amendment appeared in the papers, I called Mr. Thomas, our secretary's, attention to the fact and he said then and there must be a mistake, and we should call upon Mr. Gurney at once, to have it corrected in the call for this meeting, as it was a change in the trustees and not in the officers that we desired. I don't want to appear in a position of having gone to counsel and having an amendment to elect any officer, particularly myself, for three years, although that which relates to the trustees only as such, I consider most excellent."

Mr. Mackay: "I simply desire to say that I have misunderstood this law and its amendment. From the reading of this document I have gathered that the Association had the right to amend, to make such by-laws and to amend them, and that power was conceded to them by the original body of men by charter. It seems to me that the principle upon which the amendment has been made has been wrong, but I shall vote for that amendment because I believe it is the best way. The principle is wrong and I particularly agree with the members of the Association that at the earliest opportunity it is best to appoint a committee to revise and amend this constitution as other constitutions are fixed, so that the people who want to live under the constitution shall have the right to make a change in that constitution before that change is made."

Mr. Palmer: "You have heard the motion that the amendment as read by Mr. Aldrich be adopted and incorporated into the by-laws of the association. Those in favor of it say 'aye,' those opposed say 'no.'"

The motion to adopt the amendment was unanimously carried.

Mr. Aldrich gave notice that he should move at the annual election in June to have a committee of five appointed to consider the reamending of the by-laws so as to restore the terms of officers to one year only and also to consider the amendment of the entire organic act and other business that may come up.

The meeting was thereupon adjourned.

BILLETS DOUX FROM H. & H.

The following is a copy of a printed circular that is being circulated quite freely among professionals and managers:

HOWE AND HUMMEL,
NEW YORK.

DEAR SIR: The New York Dramatic News has been purchased from the firm of Lester A. Dittenhoefer & Co., and is now published by a corporation known as the Dramatic News Publishing Company. The claims of the old firm, transferred to the Company, have been placed in our hands for adjustment, with instructions to insist upon their immediate settlement. There is an item against you on the books for advertising, amounting to \$. . . We shall be obliged if you will give the matter your immediate attention, thus rendering further steps on our part unnecessary. Send your reply to P. O. Box 3555, New York Post Office.

Yours, etc.,
HOWE AND HUMMEL.

Several professionals that have received copies of this circular state that they hold receipts bills for the amounts claimed.

The announcement of the sale of the Dramatic News, coming in this form, has excited considerable comment and speculation on the Rialto. Some curiosity is expressed as to the personnel of the Dramatic News Publishing Company.

Since its existence began the Dramatic News has had various owners, Byrne, Laura A. Byrne, Josh Hart, Elder and Donnelly, Elder and Richardson, Richardson and Hamilton, Richardson and Miner form at least a portion of the list.

MR. POTTER OF TEXAS.

John H. Robb, of the Lyceum Theatre, Memphis, who was formerly well-known as a manager of standard road attractions, has tired of quiet life in the Southern city. In conjunction with Horace McVicker, he will take out A. C. Gunter's play, Mr. Potter of Texas, and will once more travel through the country in advance of a combination. A strong company is being engaged, and only the better class of theatres played. Mr. Robb will continue to manage the Memphis Theatre for years to come, however.

Twin Stars in the play will be the reason for the best paying attraction out next season. "The Operator."

CLEANING.



STELLA MADISON, a pretty woman, whose picture accompanies this paragraph, has been on the stage but five months, yet she has already attracted some attention. Miss Madison is a native of Bridgeport, Conn., where she is known by her real name as Stella Perkins. Madison being a name de theatre.

She made her first appearance in Bridgeport last Christmas Day at the Grand Opera House in The Pearl of Pekin. She has an agreeable soprano voice of considerable range, which has been carefully cultivated. Her friends anticipate for her a successful career in comic opera.

The accidents of newspaper portraiture are as strange as its attempted likenesses. The Chicago Herald recently printed two pictures exactly alike and described one as Mme. Amalie Joachim and the other as Annie Ward Tiffany. The one was not Tiffany. Was the other Joachim?

It is said that the Southern Pacific Railroad has named one of its new stations Pacheco, in honor of the author of Inceog.

LOUISA SANFORD, the soubrette, will summer at Atlantic City.

NELLIE VAIR NELSON has returned to Brooklyn after a successful season as leading lady of The Still Alarm.

WILLIAM BLAISDELL had his choice between the parts of the prime minister and the newspaper correspondent in King Kaliko, and although he chose at first to appear in the role of correspondent, he finally decided, on rereading the libretto, to change to that of the prime minister. James B. Radcliffe, of Harrigan's company, had been engaged to impersonate the prime minister, and when he found that that part was to be given to another, he was offended, and resigned.

GEORGE L. HARRISON, manager of the Zig-Zag company, has rented desk room in the Cortess Exchange.

The Princess Lily Dalgousky, of Russia, who is said to be a niece by a morganatic marriage of the late Czar Alexander II., will appear at the Academy of Music on Saturday evening, next. This will be the first of three musicals that she will give. She will be under the management of Edmund Gerson, and will be assisted by Adele Annerly, the soprano, and Aurelio Cornelios, the pianist. The Princess is described as the solo violinist to Her Majesty, the Empress of all the Russias. Mr. Gerson says that she is a musician of the highest talent—*et d'une beauté diabolique*. She will play the violin, and also conduct the orchestra through a few pieces.

A BOOK of Rhymes has been issued upon "Manhattan Managers." "Brooklyn Boomers," and other amusement topics, bearing the signature of "Don John," which is the nom de plume of John Templeton. The verses upon New York managers leave some play for the reader's imagination, as in each case the name is left out and the clue is supposed to be furnished by the first line of each identifying couplet.

DAVID BELASCO is writing a play for use in the new Empire Theatre, and is also engaged on a drama for Mrs. Leslie Carter. The latter work, Mrs. Carter thinks, will be called Heart of Maryland. The scene is laid in Maryland, and that is the name of the heroine, who will be "emotional."

Twin Stars alike in every way. Same height, same voice, same face, same play. "The Operator."

J. MELVILLE JANSON, the comedian, is spending part of his vacation with W. H. West, the minstrel manager, at Bensonhurst, L. I. Mr. Janson has been re-engaged with Primrose and West, and next season will produce a new sketch, called The Bridegroom's Mistake.

L. N. SCOTT, manager of the Metropolitan Opera House, St. Paul, writes the details of fourteen performances in his house that gave a total of \$15,810.25 receipts. The dates were March 31-April 10, inclusive, the first four performances being by Stuart Robson, the largest of which was \$1,228, on Saturday night, the smallest \$472.25, at the Saturday matinee, and the total for the four \$3,804. The remaining ten performances of Smbad footed \$12,006.25, of which the largest was Thursday night, April 7, \$1,472.25, and the smallest, \$721, at a Wednesday matinee. The average was \$1,125 a performance, and the business is claimed to have been the largest for a like period ever played in the Northwest.

SAM. DAWSON, for some time advertising agent of the Bijou Theatre, Pittsburg, has been engaged in a like capacity for the Lee Avenue Academy, Brooklyn, next season.

The Bijou Theatre at Pittsburg, it is claimed, has netted \$1,250 a week on an average this season.

CONCEALED in the centre of one of several floral pieces handed up to Marie Wainwright at the Marquam Grand, Portland, Ore., on the evening of May 7, that popular actress discovered a solid gold pin-tray inlaid with jewels. The gift was from the members of her company, in honor of her birthday, and was designed by the ladies of the company. It represented a four-leaf clover with a star in its top. After the performance Miss Wainwright gave a supper to the company, when the gift was formally presented to her by Barton Hill, Julian Magnus, Blanche Walsh, William Ingersoll, Fred. Meek, Wallace Bruce, Edward Ellsner, S. H. Friedlander and others responded to toasts.

THE Jules Gran Opera company will give several grand operas next season, having been successful with Martha.

DRUTON FULMER.

The New York Herald on Friday published a statement that, had previously been somewhat restrictedly circulated through the medium of the Dramatic News, to the effect that the editor of that publication was about to bring an action for \$50,000 damages against the firm of George P. Rowell and Company for a statement in the current Rowell Newspaper Directory that the circulation of the Dramatic News exceeded 4,000 and was less than 7,500.

No other daily newspaper in New York appears to have given this piece of news, and as it is in memory that the Herald some years ago had a like controversy with Rowell and Company, from which the Herald did not emerge with flying colors, the "exclusive" character of its news in this matter is self-explanatory.

A Mirror representative called upon George P. Rowell on Saturday with reference to the matter, and was accorded a brief interview. Mr. Rowell did not care to talk at length on the subject, because he considered it a plain case of "bluff."

"In all such matters," said Mr. Rowell, "we are really in the position of the aged wife who witnessed the combat between her husband and the bear. We don't care who wins."

"We have absolutely no interest in the claims of individual publishers, because no one paper is anything more to us than any other paper. And the matter of advertising with us can in no way affect our statements of circulation."

"Our reputation has been built up by absolute impartiality, and our business has been conducted for years upon principles that have given us the confidence of the newspaper profession. I can truthfully say, in fact, that among our warmest friends to-day are people who were once our enemies upon a mistaken idea of our methods. And we are now at work upon the twenty-fifth issue of our Directory."

As to the suit of the editor of the Dramatic News against George P. Rowell and Company for damages, this may be added. Several such suits have in time past been threatened, but no such suit has ever come to trial, and no such suit has ever been "settled" by George P. Rowell and Company in the sense in which the publisher of the Dramatic News probably understands the word "settlement," or in any other sense.

The Mirror looks upon the suit of the Dramatic News against George P. Rowell and Company, simply as a piece of "bluff." The suit will most probably never come to trial.

AND NOW FOR COHASSET.

William H. Crane closed his prosperous season at the Star Saturday night, having acted nineteen consecutive weeks. He is the only star who pretends to spend so much of his time in New York, and the fact that he can profitably do so attests his popularity. He has given at the Star 134 performances, eighty-five of For Money and forty-nine of The American Minister. The latter play could have been continued for weeks, but Mr. Crane prefers not to act at this season. The success of these plays, and the display they give to Mr. Crane's abilities—one being farcical and the other offering a moving sentimental opportunity—has justified him in continuing the policy which he outlined for himself three years ago of devoting his attention exclusively to cultivating the American dramatic field. Mr. Crane retires to his country house at Cohasset, and his new steam yacht, The Senator, to pass the Summer months in peaceful relaxation. His next season will begin Sept. 26 in Chicago, and his tour will embrace but seven of the large cities outside of New York—St. Louis, Cincinnati, Philadelphia, Washington, Brooklyn, and Boston being visited after Chicago. Next January he will return to the Star to close his season, and will there present a new American comedy, now being written for him by Martha Morton. He will probably also revive The Senator.

THEY ARE WONDERING.

Mervyn Dallas' company, organized to play The House on the Marsh, had a strange experience in Boston last week, where they played at the Grand Opera House, managed by Proctor and Mansfield.

It was understood that the company was to share after \$500, the contract having been drawn under these terms. The week's business was fair, but there was something in the atmosphere which led a majority of the company to insist upon salaries before playing Saturday night. It is understood that Mr. Dallas himself was in sympathy with the company, none of whom complains in any way of him.

Upon a parley it was found that the contract had been changed by some one to \$1,000 as the sum for the house before sharing, and salaries were refused by the management. The curtain did not go up until the management offered to divide \$200 between the members of the company, which tender was accepted under protest and the play proceeded. The \$200 permitted a division which gave each member of the company \$18—barely enough to pay hotel bills for the week and fare to New York.

The company includes Mervyn Dallas, Harry St. Maur, Tyrone Power, Little Dale Power, Irving Williams, Mr. Opperman, George Brooks, Mercedes Turner, Marie Stewart, Ida Soler, Miss Walker, and Miss Vandenhoff.

FIRE IN AN ALBANY THEATRE.

Action just in the nick of time was all that saved the Leland Opera House, at Albany, from total destruction last Friday evening. It was the opening night of By Proxy, and the play had just begun when a tongue of

flame from the gaslight on the O. P. side shot up and set the canvas above it on fire. An effort was made to beat out the flames, but as hands were the only available things at first with which to fight them, they gained steadily until they were within three feet of the borders, when the flat was pushed over on the stage and the fire trampled out.

The local stage manager, John J. Carlin, was severely burned on the hands, as was also Robert Irving of the company. A. S. Lipman and Lionel Bland were also slightly burned on the hands.

The company at no time showed any very great alarm and few people left their seats. After the fire was quenched the curtain was rung down, and in scarcely less than a minute it was rung up again and the play went on as if nothing had happened.

A NEW PRESS BUREAU.

S. M. Goodfriend has become noted as one of the best press agents in the country. He has long had charge of Charles Frohman's press department, and everybody knows how brilliantly that department has been conducted.

Mr. Goodfriend has just established a general theatrical press bureau. That he will succeed with it is a foregone conclusion, for Mr. Goodfriend always works energetically and conscientiously for the attractions employing his services.

Mr. Goodfriend is a clever journalist whose training was of the best. He enjoys the confidence of newspaper men because he never misleads them. His work is strictly reliable. The managers to whom he refers by permission tell the story of his success.

FAIR ECHOES.

Mrs. Edwin Knowles did noble work in Brooklyn for the Actors' Fund Fair. Considering the difficulties of exciting interest in a metropolitan project among a suburban population her achievement was one of which she may well be proud. In the first place Mrs. Knowles raised \$1,250 by the sale of admission and season tickets in Brooklyn. The sales at the Brooklyn booth during the Fair were \$1,539.32. Subscriptions raised by Mrs. Knowles' personal efforts aggregated \$2,211. This made a grand total of \$5,000.32 as the results of her untiring labors.

Public acknowledgment must be made to Manager Paul R. Albert, of Chattanooga, Tenn., who contributed his cheque for \$100 to the Fair through A. M. Palmer. Mr. Albert's sympathies are heartily with the profession and the Fund, and he seized the opportunity to prove it by this generous gift.

Mrs. Palmer requests us to acknowledge in her behalf the following additional subscriptions: From Annie Ward Tiffany, \$80; from employees of Tony Pastor's Theatre, \$1; from the Emma Wells Concert company, \$10; from the Digby Bell Opera company chorus \$4.95.

MATTERS OF FACT.

Hattie Harvey, who made a great hit as the lunch girl in A Hole in the Ground, has been engaged for the Summer for the stock company at the Soldiers' Home at Dayton, Ohio. She is disengaged for next season.

The Hotel Wyandotte, at South Bethlehem, Pa., is a first-class Summer resort for professionals desiring rest during the heated term. The rates are reasonable.

The Opera House at Muskegon, Mich., under the management of Fred L. Reynolds, has had a very successful season. During the Summer the house will be entirely remodeled, and a new gallery added, while new upholstered chairs will be introduced throughout the house. After the improvements are made, the theatre will have a seating capacity of 1,400.

The Turner Opera House, at Menominee, Mich., is a fine theatre on the ground-floor, with a commodious stage and all modern conveniences. The seating capacity is 1,000. The bookings for 1922-23 are now being made. Franklin H. Brown is the lessee and manager.

The Opera House, at Pottstown, Pa., is now being entirely remodeled, and will be ready for occupancy Oct. 1. Pottstown has a population of 25,000, and the Opera House has a seating capacity of 1,400. C. F. Strohl is the manager.

August Kuntz, who for some time past has conducted the orchestra at Proctor's Theatre, Hartford, Conn., has resigned his position in that city in the hope of securing the directorship of an orchestra in New York. His work is well spoken of.

The Music Hall at Middletown, Conn., which has just been completed, will be dedicated on May 26. The attraction will be a concert by the combined forces of the choral societies of Middletown, Hartford, and New Britain, assisted by artists from New York and Boston. The new theatre is very beautiful. The auditorium is decorated in cream, light blue, and ivory and gold, and the house is furnished throughout with folding opera chairs. The comfort of the actors has been carefully looked after and every known convenience has been added behind the stage.

Frederick Peters, who for the last three seasons has been a prominent member of Harrigan's company, and for the four years previous with Margaret Mather, is at liberty for the season of 92-93. Mr. Peters desires an engagement with a light opera or a musical comedy company, for which he is well fitted, as his voice is of wonderful sweetness and power.

Sosman and Landis, the scenic artists of Chicago, desire the services of a first-class painter of exteriors. A long engagement and good salary will be given to the right party.

JEFFREYS LEWIS will play a twelve weeks' engagement at the Stockwell Theatre, San Francisco, at the close of the Daly season there. She will present La Belle Russe, Forget-Me-Not and other well-known plays.

Paul Gallia, manager of Gallia Opera House, at Gainesville, Texas, is now booking for season 1922-23. There is some open time for first-class attractions.

J. Alexander Brown is organizing an opera company to play through Texas during the Summer. Mr. Brown is also engaging the people for the production of The White Squadron and other attractions.

Huntley's, at Mamaroneck-on-the-Sound, is only twenty miles from the Grand Central Station. The hotel is situated on an island in the harbor. There is no malaria, but the fishing and boating are excellent. The terms are moderate—\$8 and \$10 a week.

More than one hundred opera houses have been placed on the Lawrence Dramatic Exchange books during the past week, among them Keith's in Providence, Philadelphia, and Boston; the New Windsor, Chicago; and the Empire, Philadelphia. The Exchange is also active in booking companies for next season.

E. V. Sheridan, president of the Alumni, American Academy of Dramatic Arts, issues a call for a meeting to be held on June 17, at the Berkeley Lyceum, 10 West Forty-fourth Street. All members are earnestly desired to attend. Those who should be members are requested to come and enroll themselves. Anyone who has attended the Academy one year, at any time, is eligible for membership. In the morning at ten o'clock a business meeting will be held for the reading of reports, elections, etc., and a collation will be served from one to four o'clock in the afternoon.

Arthur Hornblow, the dramatist, whose play was awarded honorable mention in the Herald, will sail for Paris on Saturday. He will return about Sept. 1.

Florence Rindley and her manager Charles F. Dittmar, announced that continuous success has attended The Pay Train during the past season. At four-fifths of the houses in which they played, their receipts were larger than those of any other like company. The Pay Train is a money-maker of the first order.

Daniel Shelby, the manager, and H. Rainsly, the financial partner, publish a card in this week's issue announcing that they have disposed of their interests in A Breezy Time.

The Alameda Opera House, at Bath, Me., is the only ground-floor theatre in that city. It is steam-heated, and lighted with both gas and electricity. H. N. Donnell, the manager, desires to book first-class combinations on shares.

A hall with the largest stage in Washington, D. C., with curtain, scenery and large dressing rooms may be rented. Apply to Walter A. Brown, 1432 Pennsylvania Avenue, Washington.

IMPORTANT NOTICE. THE AMERICAN GIRL CAN BE RENTED ON ROYALTY. STAR PART.

Especially written for an emotional actress. Also two strong children's parts (boy eight years and girl eight years). Owing to continued illness of LILLIAN ROWLEY, she is obliged to retire from the profession, and therefore will rent her successful play for the season of 1922-23. There are pictorial slides, also lithographs (colored) ready, also small work that can be had from printers. For further particulars apply to my agent.

J. ALEXANDER BROWN, Dramatic and Musical Agency.
Over Randall's Bureau, 114 Broadway, New York.

The Peerless
CORINNE
Supported by the
Kimball Opera Comique Company,
Under sole management of Mrs. JENNIE KIMBALL.
Permanent address, 127 North Broad Street, Philadelphia, Pa.
N. B.—Would be pleased to hear from first-class artists in all branches of Opera-Burlesque; also principal comedians and first-class chorus ladies and gentlemen for continuous season, 1922-23.

SHOWMEN AND MANAGERS ATTENTION.

The Twelve Buildings that Contained the Booths at the Recent
ACTORS' FUND FAIR
Are Hereby Offered for Sale.

Parties desiring to negotiate for all or part of said buildings will address immediately,
LOUIS ALDRICH,
Chairman Construction Committee,
12 West 25th Street.

Goodfriend Press Bureau. Press Work of All Kinds.

ADVANCE PRESS WORK FOR THE SEASON PREPARED FOR AGENTS.

REFERENCES:
Charles Frohman, Richard Mansfield,
The Dwan Company, Francis Wilson, and Digby Bell Comic Opera Companies.
S. GOODFRIEND, 1127 Broadway.

Mrs. Jennie Kimball, manager of the Kimball Opera Comique company, has just closed one of the most profitable seasons that this company ever had. Mrs. Kimball and Corinne have gone to their home in Philadelphia to rest until the opening of their next season in September. Mrs. Kimball announces that next season's productions will surpass all of her former efforts, both in elegance of mounting and in strength of cast. She requests communications from first-class artists in all branches of opera and burlesque for the seasons of 1922-23-24.

John Lovett, Jr., is at liberty for next season for juveniles or for a singing role in a musical comedy. Mr. Lovett possesses a tenor voice of singular purity and sweetness.

Mr. Bunnell's management of his Bridgeport Theatre has been marked by good judgment, liberal advertising and careful attention to public wants, and the result is the good will of both the profession and the public. The bookings for next season are first-class.

Eugene Weiner, director of the New York Philharmonic Club, advises us that the season just closed has been the most successful in the history of that noted organization. One hundred and thirty-five concerts were given during their fourteenth season. Managers desiring to book this successful Club for next season should communicate at once with Mr. Weiner.

Edith Hamilton is at liberty for next season for leading juveniles or ingenue roles.

The Fair Opera House, at Clinton, Ill., which has just been completed, will play only first-class attractions. Arthurs and Company, the managers, are now booking for next season.

Harry C. Blaney, who for two seasons has played the Ambitious Kid in The Limited Mail, and in which part he met with considerable success, is at liberty for next season.

M. Hermann, the well-known costumer, has removed his business to 20 West Twenty-Seventh Street, near Broadway.

George Ober, the excellent character actor, who has been identified with several of Hoyt's successful plays, has been engaged for A Temperance Town.

Persons desiring to purchase a pale green evening dress, a superb gown suitable for stage wear, should communicate with "Paris," care of this office.

Rosalie Knott, the beautiful and talented Diane of the Paul Kanvar company, has not yet signed for next season, although several excellent offers have been submitted to her. Miss Knott goes to her home in Hamilton, Canada, to-day for a rest. Communications for her may be addressed in care of this office.

Gainesville, Texas
GALLIA OPERA HOUSE.
Now booking for 1922-23. Plenty of open time for good attractions. Have no agents. Belong to no circuit. Make my own contracts. If you are coming to Texas, you cannot afford to miss Gainesville. Population, 2,000. The gate city to Texas. Perfect railroad connections. House on ground floor. Managers write for open time.
PAUL GALLIA, Manager.
OFFICES
ABBOTT & TEAL
Proprietors of
NIOBE and LITTLE TIPPETT.
ROOM 21, 110 BROADWAY.
W. W. TILLOTSON, General Manager.
FOR SALE AT A BARGAIN.
IMPORTED PARISIAN FULL EVENING DRESS, for Stage. Pale green silk. Suitable for Star or Leading Lady. Address PARIS, this office.
ADA VANDEN GILBERT
FIVE YEARS OLD.
Little Ada is one of the brightest little sunbeams that ever shone on the stage, and her clever acting was liberally applauded. — Providence Telegram.
Address 421 West 2nd Street.
AMERICAN RIGHTS ON ROYALTY.
A South American Heroic Melodrama, in five acts. Strong situations, quick action, "mise-en-scene," grand climax, classic language, heroine, star, juvenile star. Author, a retired actor. This play can be made a "go-to" money-maker, if properly staged and cast with actors of ability. Printed copy mailed to right parties. Address AUTHOR, 377 Bouvier Street, Philadelphia, Pa.
JOHNSTON McFADDEN
BUSINESS MANAGER. Will entertain offers for season 1922-23.
MIRROR Office.

PROFESSIONAL CARDS.

Mr. Marshall P. Wilder
Permanent address, care New York P. O.

Mrs. Augustus Cook
(Miss Madge Carr.) Stowaway Co. 18, 0-01.

Bert Andruss
With Helen Barry. At liberty May 1.

Thomas J. Lawrence
Address 16 Gramercy Park, New York.

G. Herbert Leonard
Dick Van Doren, Charity Ball Co. At liberty May 9.

Grace Sherwood
Nellie Harland in The Limited Mail. En route.

Frank Coltman
The Danger Signal, 189-92. Address MIRROR.

Fanny Denham Rouse
At liberty. Address agents.

Marie Hilforde
Address care MIRROR.

Mr. Beaumont Claxton
Elocutionist. Houston, Tex., or MIRROR.

Sydney Booth
Boston Museum next season.

Madeleine Lucette
At liberty. Opera, Comedy, Drama. 26 E. 20th St.

Carrie Strong
With Private Secretary.

Effie Darling
Soprano, at liberty. Summer opera. Care MIRROR.

John C. Buckstone
Address Low's Exchange, 97 Broadway.

Daisy Lovering
Ingenua. At liberty after May 7. Address MIRROR.

Chas. G. Amsden
Manager or Advance. At liberty. Address MIRROR.

Seth M. Crane
At liberty. Address MIRROR.

Sol J. Kinsbergen
Musical Director Little Tycoon Co. Address MIRROR.

W. F. D. Batjer
Address MIRROR.

Herbert Hall Winslow
Dramatic Author. 70 W. 93d Street, New York.

Marie Bell
Prima Donna Soprano, Carleton Opera Company.

Alex. Bell
Tenor. Both care White-Smith & Co., 8 E. 17th St.

Gertrude Conkling
Care of MIRROR.

William H. Young
Stage Mgr., Comedian. At liberty. 53 7th Av., or Agts.

John E. Martin
Characters or Old Men. 700 Byard St., Phila.

Edith Hamilton
Leading, juveniles and ingenua. 2 W. 1st St., N. Y.

Adelaide Fitz Allan
Disengaged after May. Address Agents.

Fred'k H. Young
Basso. Opera or Comedy. Care MIRROR.

Grace Atwell
11 Claremont Park, Boston.

Francis Neilson
Juveniles. Simmonds & Brown.

Mary Timberman
Disengaged after April 2. Address this office.

Augustus Holbrook
Juveniles. At liberty for 1892-93. Care MIRROR.

Barton Bancroft
At liberty. Juveniles or heavies. Care MIRROR.

Edwin W. Hoff
as ROBIN HOOD.

Ernest Bartram
At liberty. Agents, or 67 Lexington Avenue.

Miss Alice Evans
No. 47 Lexington Avenue.

William F. Clifton
Leading man. At liberty. Lambs Club, 2 W. 25th St.

MANAGERS' DIRECTORY.

THEATRES.

CAMDEN, S. C.

OPERA HOUSE

We have the largest and best appointed Opera House in the State outside of Charleston and Columbia. Under new management. Now booking for Season of 1892-93. Address
E. W. GARDNER, Manager.

CINCINNATI, O.

THE FINE OPERA HOUSE

THE ELITE THEATRE OF CINCINNATI.
For time and terms apply to
CLARENCE CLEWELL,
Daly's Theatre, or 111 Broadway, New York City.

CLINTON, ILL.

THE FAIR OPERA HOUSE

Just completed. Seating capacity, 700. Parquet, Dress, and Family Circle all fitted up with Andrews' opera chairs. Stage fitted for first-class attractions. Electric light, steam heat, and good show town. Only first-class attractions booked for 1892-93.
THE FAIR OPERA HOUSE,
ARTHURS & CO., Owners and Managers.

DOWAGIAC, MICH.

DECEMBER 1891-1892

Cost \$50,000 and is the finest in the State. Stage, 200 ft.; seating capacity, 700; plush folding chairs, elegant scenery, perfect ventilation, electric lights, steam heat, and all that goes to make a perfect theatre. Population of city, 4,000; tributary population, 20,000.
We want a few first-class attractions for next season after Dec. 1.
J. C. GARDNER, Mgr.

FAVETTEVILLE, N. C.

FAVETTEVILLE OPERA HOUSE

UNDER NEW MANAGEMENT.
Recently refitted with Opera Chairs and New Scenery.
Seating capacity, 1,000. Population, 3,000.
Now booking First Class Attractions Only to
W. C. GARDNER, Mgr.

NEW BRITAIN, CT.

THE NEW BRITAIN OPERA HOUSE

Seating capacity 1,000. Population, 2,000.
TO RENT FROM AUG. 1, 1902.
NOTICE—All persons having booked with said house for the coming season will please confer with the undersigned as the house will be under new management after Aug. 1.
Address New Britain Opera House Co., Box 17, New Britain, Ct.

OSHKOSH, WIS.

GRAND OPERA HOUSE

Population, 2,000. The only theatre in the city.
Ground floor. Capacity, 1,200.
J. E. WILLIAMS, Manager.

PHOENIX, ARIZONA.

DEVEREUX OPERA HOUSE

First-class attractions only.
F. E. GARDNER, Mgr.

ROANOKE, VA.

OPERA HOUSE

Seating capacity, 1,000.
Population, 2,000.
The only place of amusement in the city. BOOK DIRECT WITH ME. Managers who have contracted with other parties MUST BE BOOKED, or time will be open.
W. A. GARDNER.

WEST CHESTER, PA.

ASSEMBLY BUILDING

JUST FINISHED.
The handsomest and most complete theatre in Pennsylvania outside of Philadelphia and Pittsburgh; large stage, new and beautiful scenery, plush folding chairs, toilet rooms, electric light, steam heat, etc.
A few dates open for this Spring, and we are looking for season of 1892-93. To only the very best attractions of established reputation. For dates and terms apply to
The Academy Association,
West Chester, Pa.

WILLIAMSPORT, PA.

ACADEMY OF MUSIC

Steam and electricity throughout. Choice location. At the terminal of a double-track electric railway and opposite the new seven-story hotel, The Updgraft. Good attractions exclusively. Address always
W. C. GARDNER, Manager.

HOTELS, ETC.

NEW YORK CITY.

154 EAST TWENTY-SECOND ST.

Neatly furnished rooms for gentlemen or light housekeeping. Between Lexington and 4 Avenues.

SOUTH BETHLEHEM, PA.

THE HOTEL WINDMILL

Adjoining Opera House.
Complete throughout with modern conveniences. First-class summer resort accommodations. A professional desiring rest during the heated season. Terms reasonable.

WHITE PLAINS, N. Y.

CARLTON ARMS HOTEL

On Harlem Railroad. Now open. Forty minutes from Grand Central Depot; twenty-seven trains each way daily; beautiful location; excellent table; first-class service; terms moderate. P. O. Box 101.
J. C. THOMPSON, Manager.

For Sale BRAND NEW BURLESQUE plant—fifty people—suitable for World's Fair (Columbian) Show. Scenery elegant, cut drops, panorama, props. Apply to
F. GERTH,
215 E. 21st Street, New York.

PRINTERS, ENGRAVERS, ETC.

John Cox's Sons,
Printers.

Lithographers.

Engravers.

Print Street and Spear's Wheel.

BALTIMORE, MD.

Type and Block Work

Unequaled for Character and Price

Lithography

Absolutely of the Highest Standard. Complete Equipment and Unsurpassed Facilities in Every Department.

GEO. C. THAYER, Superintendent, will be at the Brower House, 21th Street and Broadway every Saturday, Sunday and Monday during the season. 50 Date Books ready and mailed upon receipt of 10 cents in stamps.

The Enquirer
1892-93
DATE BOOK
NOW READY,
WILL BE SENT ON RECEIPT OF 25 CTS.
WRITE FOR CATALOGUE OF NEW STONE BOOK.

RAILROADS.



Solid trains between New York and Chicago via

Chautauque or Niagara Falls. The favorite theatrical line between New York and Binghamton, Elmira.

Rochester, Buffalo, Toronto, Detroit, Cleveland.

Cincinnati, Chicago, St. Louis, and all points West.

D. I. ROBERTS, Gen. Pass. Agent, New York.

JAMES BUCKLEY, Gen. Eastern Pass. Agent, 411 Broadway, N. Y.

PUBLICATIONS.

REVUE D'ART DRAMATIQUE.

L. DE VEYRAN, Editor.

A new magazine devoted to the interests of dramatic art, and the leading theatrical publication in Paris.

PUBLISHED BI-MONTHLY.

Subscription: 1 year, \$5.50; 6 months, \$3.50; single copies, 10 cents.

Subscriptions and advertisements received by THE REVUE'S American agent.

THE DRAMATIC MIRROR,
222 Broadway, New York.

GIBB'S NEW

Route and Reference Book

OF THE UNITED STATES AND CANADA.

With Over 50 Route Maps.

Especially adapted for the use of Theatrical Managers, Agents, Commercial Travellers, Merchants and others.

Containing the names and population of the principal towns, with most direct routes for reaching same, where connections can be made, distances between towns and towns, railroad fares, hotels (with rates), etc. Also, alphabetical tables, containing the leading industries, and the number of firms engaged in same in each town.

Randomly bound in flexible leather cover, PRICE FIVE DOLLARS. Orders may be sent to the

NEW YORK DRAMATIC MIRROR,
100 Broadway, New York.

FOR SALE.

Ten sets, sixteen foot scenes; also special pieces. For particulars address E. E. DONNELLY, Durier Theatre, Bloomington, Ill.

DION

BOUCAULT'S PLAYS

For sale on royalty. Apply to
MISS MARRBURY, 21 W. 24th St., New York.

HISTORICALS.

W. McCarty Little, Pres. J. H. Jones, Sec. & Treas.

UNION
Transfer and Storage Co.

TELEPHONE CALL,
15th Street, 109.

121 to 125 E. 24th Street.

Baggage Express, Storage, Packing, Furniture Moving. Please get our Estimates.

BRANCH OFFICE:

467 Fourth Ave., New York.

Near Thirty-second Street.

Moving of Theatrical Companies a Specialty

WILLIAMS & CUNNINGHAM

Sole Manufacturers of the

3-11-11-11-11

HATS

Full lines of all the latest styles in imported head gear for gentlemen. The only first class \$1.00 Derby in the city. Silk hats for \$2.00 equal to any \$3.00 hats in the United States. Spring styles now ready. Special theatrical hats to order at moderate prices. See MIRROR, 27.

Under Victoria Hotel

WILLIAMS & CUNNINGHAM

Sole Manufacturers of the

3-11-11-11-11

HATS

Full lines of all the latest styles in imported head gear for gentlemen. The only first class \$1.00 Derby in the city. Silk hats for \$2.00 equal to any \$3.00 hats in the United States. Spring styles now ready. Special theatrical hats to order at moderate prices. See MIRROR, 27.

Under Victoria Hotel

WILLIAMS & CUNNINGHAM

Sole Manufacturers of the

3-11-11-11-11

HATS

Full lines of all the latest styles in imported head gear for gentlemen. The only first class \$1.00 Derby in the city. Silk hats for \$2.00 equal to any \$3.00 hats in the United States. Spring styles now ready. Special theatrical hats to order at moderate prices. See MIRROR, 27.

Under Victoria Hotel

WILLIAMS & CUNNINGHAM

Sole Manufacturers of the

3-11-11-11-11

HATS

Full lines of all the latest styles in imported head gear for gentlemen. The only first class \$1.00 Derby in the city. Silk hats for \$2.00 equal to any \$3.00 hats in the United States. Spring styles now ready. Special theatrical hats to order at moderate prices. See MIRROR, 27.

Under Victoria Hotel

WILLIAMS & CUNNINGHAM

Sole Manufacturers of the

3-11-11-11-11

HATS

Full lines of all the latest styles in imported head gear for gentlemen. The only first class \$1.00 Derby in the city. Silk hats for \$2.00 equal to any \$3.00 hats in the United States. Spring styles now ready. Special theatrical hats to order at moderate prices. See MIRROR, 27.

Under Victoria Hotel

WILLIAMS & CUNNINGHAM

Sole Manufacturers of the

3-11-11-11-11

HATS

Full lines of all the latest styles in imported head gear for gentlemen. The only first class \$1.00 Derby in the city. Silk hats for \$2.00 equal to any \$3.00 hats in the United States. Spring styles now ready. Special theatrical hats to order at moderate prices. See MIRROR, 27.

Under Victoria Hotel

WILLIAMS & CUNNINGHAM

Sole Manufacturers of the

3-11-11-11-11

HATS

Full lines of all the latest styles in imported head gear for gentlemen. The only first class \$1.00 Derby in the city. Silk hats for \$2.00 equal to any \$3.00 hats in the United States. Spring styles now ready. Special theatrical hats to order at moderate prices. See MIRROR, 27.

Under Victoria Hotel

WILLIAMS & CUNNINGHAM

Sole Manufacturers of the

3-11-11-11-11

HATS

Full lines of all the latest styles in imported head gear for gentlemen. The only first class \$1.00 Derby in the city. Silk hats for \$2.00 equal to any \$3.00 hats in the United States. Spring styles now ready. Special theatrical hats to order at moderate prices. See MIRROR, 27.

Under Victoria Hotel

WILLIAMS & CUNNINGHAM

Sole Manufacturers of the

3-11-11-11-11

HATS

Full lines of all the latest styles in imported head gear for gentlemen. The only first class \$1.00 Derby in the city. Silk hats for \$2.00 equal to any \$3.00 hats in the United States. Spring styles now ready. Special theatrical hats to order at moderate prices. See MIRROR, 27.

Under Victoria Hotel

WILLIAMS & CUNNINGHAM

Sole Manufacturers of the

3-11-11-11-11

HATS

Full lines of all the latest styles in imported head gear for gentlemen. The only first class \$1.00 Derby in the city. Silk hats for \$2.00 equal to any \$3.00 hats in the United States. Spring styles now ready. Special theatrical hats to order at moderate prices. See MIRROR, 27.

Under Victoria Hotel

WILLIAMS & CUNNINGHAM

Sole Manufacturers of the

3-11-11-11-11

HATS

Full lines of all the latest styles in imported head gear for gentlemen. The only first class \$1.00 Derby in the city. Silk hats for \$2.00 equal to any \$3.00 hats in the United States. Spring styles now ready. Special theatrical hats to order at moderate prices. See MIRROR, 27.

Under Victoria Hotel

WILLIAMS & CUNNINGHAM

Sole Manufacturers of the

3-11-11-11-11

HATS

Full lines of all the latest styles in imported head gear for gentlemen. The only first class \$1.00 Derby in the city. Silk hats for \$2.00 equal to any \$3.00 hats in the United States. Spring styles now ready. Special theatrical hats to order at moderate prices. See MIRROR, 27.

Under Victoria Hotel

WILLIAMS & CUNNINGHAM

Sole Manufacturers of the

3-11-11-11-11

HATS

Full lines of all the latest styles in imported head gear for gentlemen. The only first class \$1.00 Derby in the city. Silk hats for \$2.00 equal to any \$3.00 hats in the United States. Spring styles now ready. Special theatrical hats to order at moderate prices. See MIRROR, 27.

Under Victoria Hotel

WILLIAMS & CUNNINGHAM

Sole Manufacturers of the

3-11-11-11-11

HATS

Full lines of all the latest styles in imported head gear for gentlemen. The only first class \$1.00 Derby in the city. Silk hats for \$2.00 equal to any \$3.00 hats in the United States. Spring styles now ready. Special theatrical hats to order at moderate prices. See MIRROR, 27.

Under Victoria Hotel

WILLIAMS & CUNNINGHAM

S

IN OTHER CITIES.

CHICAGO.

The Broken Seal, played by Palmer's co., for the first time in Chicago, at Hooley's Theatre, has failed to please. While the play is meant to be a great moral story and lesson, it is in reality unwholesome. Sydney Grundy, who is said to be the author of the piece, but isn't, for it really is little more than a translation, has finely drawn some of the characters, and that, together with the magnificent work of the co. playing them, banishes the faults and bad points of the play, and makes it an interesting and possibly an instructive story, in its way. Mrs. Flowers, Mrs. Phillips, Agnes Booth, Maud Harrison, and Julia Arthur appeared for the first time of the present engagement, and of course, were excellent even if the parts were not to their advantage. Mr. and Mrs. Kendal play third or let me see—maybe fourth "farewell" engagement in this city at Hooley's 25-26.

At McVicker's Theatre, Rose Coghlan presented Lady Harter. Lady Harter is justly styled a comedy, but it has a serious and sentimental side, rarely seen in the so-called comedy of today. As Lady Harter, Rose Coghlan made a well deserved success. Charles Coghlan played Colonel Pearce in a dashing and manly way. Nance Oldfield is played as an afterpiece instead of a curtain. John T. Sullivan was sympathetic, intelligent and strong in the latter play.

Fanny Davenport is at the Chicago Opera House. One of the most brilliant engagements in the history of the Columbia is that of The Lost Paradise. The second week of the engagement promises to be as successful as that of the past week, when the beautiful Columbia's seating capacity was tested to the utmost limit. Same 22-23.

The fifth and last week of Sol Smith Russell's engagement at the Grand Opera House was devoted to Peaceful Valley. The houses have been uniformly large throughout this protracted engagement in spite of the prevailing unfavorable weather. Thomas G. Seabrooke and co. will produce at this house the much-advertised comic opera, The Isle of Champagne 22-23.

The Miller Opera co., headed by Louise Montague, James S. Sullivan, and Harry B. Bell is presenting Ship Ahooy at the Haymarket to big business. Tuxedo 22-23.

Frank Mayo in Davy Crockett is doing the usual Windsor big show at that house. Mr. Mayo has good support, and the piece is handsomely mounted. Two Old Cronies 22-23.

Frederic Bryton and Ralph Delmore are doing another week's prosperous business at the Clara Street Theatre in Forgiven, a strong melodrama. Their co. is a capable one, composed of such people as Lettie Allen and Frederick Montague. Tony Faust 22-23.

Havlin's Theatre has Ada Gray in East Lynne, with which Miss Gray has been identified for the past ten years. She has a competent co. and is drawing well. Mr. Barnes of New York 22-23.

Side-Tracked is at the People's Theatre. Good business. For Another's Sin 22-23.

Tony Faust at the Alhambra, and is drawing packed houses. Ship Ahooy 22-23.

Wabash Avenue is lined every afternoon and evening with people going to see Haverly's Minstrels. The co. will leave for the Pacific coast after next week, and their place will be filled by the Carnegies Minstrel co., of Philadelphia.

Eva Mountford in East Lynne is at the Academy of Music. Good houses prevail. Frank Mayo 22-23.

The City Club Burlesque co. is doing a good business at the Madison Street Opera House.

The James Boys are doing a fair business at the Standard.

A dramatic recital will be given under the auspices of the Lyman School of Expression on Friday evening, at Kimball Hall.

The Timmerman Grand Opera House, of Englewood, will hereafter be called the Marlowe Theatre, in honor of Julia Marlowe. The Lessees, Messrs. Miller and Rogers, have taken a long lease of the theatre and propose to play nothing but first-class attractions.

M. J. O'Neill, of the Madison Street Opera House, has written a burlesque, called Christoforo Colombo, which will soon be produced at that house. The piece, as the name implies, is a burlesque on the discovery of America.

While here last week, Messrs. Karl, MacDonald and Barnabian, Bostonians, were the guest of a number of promising young voices at a private soiree. The Bostonians are always on the look-out for good vocal material.

The advertising agents of the down-town theatres will have a benefit at the Chicago Opera House 22, at which a great number of volunteers from the principal theatres will take part.

Frank Mordant, of Charles Frohman's Lost Paradise co., has been compelled to retire from the cast on account of bad health, and he started for New York. Mr. Mordant's place is being filled by W. H. Crompton, of Frohman's Boston stock co.

LYSTER J. CHANDLER.

CINCINNATI.

Tuxedo at the Grand, with the inimitable George Thatcher in the foreground, made a decided hit during its engagement 22-23, and it is but just to say that a better entertainment has not been witnessed in Cincinnati during the season. The singing of H. W. Frillman, Raymond Moore, R. J. Joe, and Thomas Lewis was enjoyed nightly, while Ida Fitzhugh and Grace Hamilton in their vocal specialties fairly captured the house, in the musical scene, Hucney Dougherty, Bert Shepard, Ed. Marble, and George W. Lewis carried off the honors. John A. Coleman's grotesque dancing and Mamie Gilroy's soubrette work were notably good. The Lilliputians in Candy 22-23 will close the Grand's season.

The Two Old Cronies, with the brothers Willis (Frank M. and John R.) in the leading roles, attracted a large attendance at Harris' week of 22-23. A number of musical novelties were introduced, and the skit was presented in a fashion thoroughly enjoyable. The cast included Josie Delmaine, Nettie Crowell, Norma Williams, Gracie Hart, Frank Fisher, Monte Collins, and Edward Crater. N. S. Wood's three weeks' engagement, beginning 22, will close the season at this house.

Manager J. H. Whallen's spectacle, The South Before the War, which constituted the week's attraction at the People's 22-23, is a winner, if the success attending the Cincinnati engagement be any criterion. The specialties introduced were novel in the extreme, and attracted the cake walk concluding the entertainment being especially hilarious. The leading features of the programme were the specialties of Billy Golden, Emma Berger, and Charles Howard. The performance 22 closed the season at this house.

Messrs. Heuck and Fennessy will erect an opera house at Indianapolis during the summer, to be run in connection with their Pittsburgh and Cincinnati interests, and to be devoted to vaudeville performances. Messrs. Heuck and Smith, who have the contract for erecting the Walnut Street Theatre here, will in all probability build the Empire, for so the Indianapolis theatre will be known, and it is proposed to have the house ready for occupancy in September next.

Manager Baker, of Harris', was obliged to bestir himself in quite lively style to secure costumes for The Two Old Cronies co. in time for the opening performance. The co.'s baggage it seems is carried en route from Toledo, and it did not arrive until a late hour Sunday evening.

Manager James E. Fennessy, of the North Side, left for the East to perfect fully the plans of the Fennessy, Heuck and Williams' Vaudeville Syndicate for the coming season.

Manager Henry J. Savers and George Thatcher, of the Tuxedo co., will next season produce what they term a bicycle comedy, styled Cupid on Wheels. The comedy will be given under the personal direction of Mr. Savers. Thatcher remaining with the Tuxedo co.

Ed. Marble, of the Tuxedo co., was one of the original Salsbury Troubadours.

Manager John Whallen, of the Buckingham Theatre, Louisville, has joined forces with Messrs. Fennessy, Heuck and Williams, and the circuit will now embrace the new Empire at Indianapolis, People's at Cincinnati, the Buckingham at Louisville, and Williams' Academy in Pittsburgh.

E. M. White, of the Held by the Enemy co., was in this city.

Among the artists already engaged by Manager Charles Harkinson for his summer season of comic

opera at the Highland House, are Fred. Fear, Agnes Haddock, May Leighton, Joseph Greenfelder and Charles Campbell. Manager Harkinson is endeavoring to secure Laura Selina as prima donna for his co.

Sage Midgley, of the National Gas co., who has been resting here for several days, will join his co. in New York city 23.

PHILADELPHIA.

Good-sized houses have tendered a cordial reception to Gratton Donnelly's new three-act comedy, entitled Her Ladyship, produced by Helen Barry at the Broad Street Theatre 16. The play resembles The Senator in more ways than one, without being as clever. Miss Barry gave a brilliant performance of comedy in the title-role, and made a genuine success. Charles Foster and Odell Williams were capital in well-drawn characters. This closes a very successful season at the Broad.

The Park remained closed all week until it is allowed sufficient rehearsals of the Park Theatre Opera House co. in Tennessee. The opera is to be put on in excellent style, a strong co. in active rehearsal, and a long run is predicted. Last summer Pauline Hall and co. packed this house for twelve weeks with light opera, and this season is expected to surpass last summer's record.

The ever-popular Little Tycoon returned to the city of its birth 26, and is now entertaining large audiences at the Chestnut. The opera is always a favorite here, having received its initial production in this city and played to thousands for a very long run. The seal of approval stamped on it by Philadelphia audiences seems to have followed it all over the country. Robert Graham is as amusing as ever in the leading comedy part. The season will close at this house 26.

Little Tippet, babies included, for two live infants play prominent parts in this merry farce, has struck the public fancy, and the Walnut contains happy audiences every night. Some of the lines are delightfully sparkling, and the situations convincing. A slight moderation would hardly harm the piece, some lines being more suggestive than most playgoers are accustomed to.

Charles Klein's comedy, By Proxy, will close a prosperous season at the Walnut 22-23. A. S. Lyman appears as the star, supported by Frank Drew, Lionel Maud, Cecil Kingstone, James Moffitt, Jr., Robert Irving, Blanche Moulton, Lizzie McCall, Claire Swartz and George Reynolds.

Daly's co. presented The Foresters at the Opera House 26-27. Edward Harrison and co. close the season of this house at the Walnut 22-23.

The very excellent performance of grand opera at the Grand Opera House have been well patronized, and the season promises to surpass all its predecessors, artistically and pecuniarily. Aida was revived this week with good results. Traviata, Trovatore, La Gioconda and Carmen Boncompagni were also heard. September's La Fanciulla will be revived next week, to be succeeded by Don Giovanni the following week. Macagni's L'Amico Fritz receives its American premiere a week later.

Rosabel Morrison in The Danger Signal drew large houses to the Empire. The play has many thrilling scenes, lots of comedy, and abundant realism. It is well liked by the star and her co. The summer season of comic opera will open 23 with Falka.

A new star and Irish comedy drama has visited us, and despite its conventional plot, promises to become popular. Tony Farrell is the star and his play is My Colleen. Fair-sized houses have appeared it at the People's week of 26-27. Tim Cronin in East Lynne is at the Academy of Music. Good houses prevail. Frank Mayo 22-23.

Frederick Pandling and his Struggle of Life co. paid their second visit this season to our city opening the National 26. It is the ordinary melodrama but is well staged and acted capably by the star and co. Business fair. The Pulse of New York is the season's closing attraction 22-23.

About the most creditable performance that have been given at the Girard Avenue Theatre this season are those of the sterling drama, Forget-Me-Not. Jefferys Lewis and Harry Mainhall were specially engaged for the leading roles, and gave clever performances. The rest of the stock co. are as well cast. Our Angel 22-23. Muggs Landing 20 June 5.

Claude Brooks' adaptation of Act 1, produced under the title of The Croire, fills in the closing week of Manager Forepaugh's season. Isabel Morris plays the leading role, with competent support.

The Bijou's summer client is beginning to materialize, and the house is always well filled. The Bijou is the only theatre in the city with Falka and Sargon as the leading attraction on the variety bill. Falka was underlined for production next week, but T. Henry French, who owns the rights for this country, notified his Philadelphia counsel, Lawyer Shakespeare, to stop the production, and Dorothy will run for two weeks. Mr. French claims that the Bijou is using a pirated version of the opera.

Flem's London Gaiety Girls gave a week of clever, if risqué, burlesque at the Lyceum to fair monetary results. The co. numbers some pretty and shapely maids and funny men.

Mrs. Partington and her son lie in the attraction at the Standard. The merry farce is in good hands, Bessie Mitchell and Will Armstrong filling the leading roles. May Blossom 22-23 by permission of Gustave Frohman. Waite Comedy co. 20.

The four days' festival at the Academy, managed by Leonard Grover, for the police pension fund benefit, although but fairly attended, is announced as a pecuniary success, many, it is stated, having purchased seats who will never see them. The Wolves of New York with Leonard Grover, Jr., and Amy Lee in the leading parts, Little Tycoon co., Abbott and Teal's Comedy co., and Levy's Band were a few of the attractions offered.

Manager Gilmore has been sued for \$50,000 damages by the parents of one of the victims of the Central Theatre fire. It is said that many suits will follow, the corner's jury having repudiated Mr. Gilmore and his employees for carelessness and dereliction of duty. Fourteen deaths in all have resulted from the fire.

Adam Forepaugh, Jr., has been engaged by the Winter Circus co. as animal trainer. The circus will open Nov. 1 and will run in the Cyclopedia building at Winter.

Next week will close the dramatic season of our theatres, only those running summer attractions remaining open. The weather is getting most too warm for anything but light amusement.

JOHN N. CAWAGAH.

BOSTON.

The regular season of the Museum closed 21 with the benefit to Miriam O'Leary. Miss O'Leary gave Betty's Finish and Lady Jess, in both of which pieces she had made a decided hit during the present season. The house was a large one and very enthusiastic, as it was the final appearance of Miss O'Leary on the stage. Miss O'Leary has been brought up on the Museum stage, and the place left vacant by her departure will be a hard one to fill.

The summer season at the Museum begins week of 22, with Charles Dickson in Inco. This play was given at the Hollis during the winter, and is very clever in itself and has some very clever people in it.

Mr. Willard with A Fool's Paradise, by Sidney Grundy, has made another success here.

Salvini will present Monte Cristo week of 22-23. This was the play in which he made such a decided hit last season at the Grand Opera House, and it is given with very fine scenery. He has in preparation Cavalleria Rusticana and Robert Macaire.

aga, by the professionals at the Globe, is a "go." The professionals, combined with the amateurs, draw large houses every night, and the Spanish and serpentine dances are as fine as anything seen in Boston this season. It is to be continued week of 22-23. Monday night 22 is the benefit of James A. Blake.

Week of 22-23 is the last of the season at the Bowdoin Square Theatre. The Lillian Durell Opera co. will give Mignon, and the production is to be a noteworthy one. Lillian Durell is the wife of Manager Charles F. Atkinson, of the Columbia and Bowdoin Square, and she has had remarkable success during the present season in this opera. The orchestra and chorus have been augmented for this production, and the last week of the season at this house is bound to be a very successful one.

Herrmann and his clever wife will come to the Hollis week of 22. Herrmann has many new and startling illusions, and his wonderful skill in handling cards is sure to attract. Daly's co. follow Herrmann, and during this engagement Tennison's Foresters is to be given.

The Junior Partner at the Columbia still continues to be the decided success it was the first week. Twenty Minutes Under an Umbrella is now given as the curtain-raiser. The Family Circle is in preparation for the house.

John L. Sullivan in Honest Hearts and Willing Hands is at the Howard week of 22-23. As Sullivan claims Boston as his home the Howard was crowded nightly with his admirers.

Bertolo at the Palace has proved to be nearly, if not quite, as popular a dancer as Cyrene.

The World's Theatre stock co. is producing a series of the old favorite melodramas with much success.

The seats for Annie Clarke's benefit Thursday afternoon, May 26, are almost sold and the affair promises to be one of the events of the season. The list of those who have volunteered is a noteworthy one.

The "Pop" concerts which have been such a popular summer attraction at Music Hall during the warm season the past few years are to begin May 26.

Gilmore's Band is giving a series of concerts every Sunday afternoon and evening at the Boston Theatre.

SAN FRANCISCO.

Charles Frohman's co. presented Jane at the Balmain to large business. Francis Wilson 20.

Blue Jeans packed the California Theatre last night.

The Golden Giant was revived at the Alcazar Theatre, last night, with George Osbourne in the role he created, Jack Mason. Oliver Byron will open at the Alcazar next Monday night.

Carroll Johnson opened a fortnight's engagement at the Bush Street Theatre, last night, in The Gossamer.

Amorita has been so well received at the Tivoli that it is continued another week.

Miss Lillian Lamsom made her debut in Blue Jeans, last night, at the California Theatre.

Elmore Barry has returned from her home in Yreka, younger and prettier for the outing she has had in the mountains, and will go to Portland, Ore., to play a summer season at Cordray's Theatre.

Fitzgerald Murphy, ahead of The Gossamer, has done very good work for Carroll Johnson.

Richard Mansfield's season at the Baldwin Theatre has been productive.

Martin Lebow, of Los Angeles, has a lien on the costumes and scenery of the Juch Opera co. The property, I believe, is locked up in the Oakland Theatre in charge of Manager Al. Stilwell. The Juch co. failed to appear on the second night of their engagement in Oakland.

Charles Storer, press agent of Solis Brothers' Circus, arrived from Australia last week.

Mrs. David Delasco and daughter are visiting relatives in San Francisco.

The bust of Joseph Jefferson was made and sent to the Actors' Fair Fund by Miss Kuhne-Reveredge, a beautiful San Francisco girl, who will join the profession next fall.

Odette Tyler replaces Sydney Armstrong for the Pacific coast tour of The Lost Paradise.

Tangled Up is coming to San Francisco in September.

Rosella Lafaille as Ethel Wayne made her debut, last night, at the Alcazar Theatre.

Gus Hennessy has joined the ranks of the lucky and is here with Natural Gas.

Lawrence Stanley enjoyed a wide reception in Blue Jeans at the California Theatre last night.

L. R. Stockwell returned from New York looking well, and is giving supervision to the approaching completion of his new theatre on Powell Street.

J. D. MAXWELL.

WASHINGTON, D. C.

The season is beginning to wane. The Academy was dark 20-21, and the attendance at the other theatres showed a perceptible diminution.

The attraction at the National drew tolerably well, but not as usual, as Mr. Wilkinson's Widows, presented by Charles Frohman's comedians, deserved.

Albany's was moderately filled, with the Carlton Opera co. in The Mikado as the attraction.

At the Bijou the same faithful clientele assembled to see Frank I. Frazer, Jr., in The Boy Ranger, while at the Lyceum a really first-class vaudeville show was given to sim houses by the International Vaudeville.

The Drumline Club's races, at Benning's, affected somewhat the attendance upon the playhouses, and, added to this, there were a number of entertainments going on through the week, notably the Fair of the Typographers, which was crowded every night.

Next week it will be about the same, but with some promises that the attendance will be a little better, if the present moderate weather continues.

If the quicksilver suddenly takes a notion to ascend the fume in the thermometer, then look out for empty chairs, and on the sultry air will be heard the sound of voices as they are wafted up the river from Marshall Hall, and the other resorts that catch the crowds when "in the Spring the young man's fancy" is out.

The Carlton co. will give The Bohemian Girl a chance at Albany's, with Jay C. Taylor doing the tenor.

At the Bijou Charles Halleck and others will do their best to earn wages in the Wages of Sin.

At the Lyceum the friends of Eugene Kernan, the resident manager, will tender him a testimonial benefit, an ideal variety performance being promised.

Once The Belle's Stratagem will be given at the Academy by amateur talent, with a long list of distinguished patronesses. The object of the entertainment is charitable, and will probably be a great society event.

Geoffrey Stern, who has just returned home, has withdrawn from the Thomas Keene co., and signed with Augustus Pitou to play Howard Norwood in The Power of the Press.

Charles Hanford has been at home recently arranging for his starring tour next season in Julius Caesar. His season will begin here in September, and his Washington admirers intend that it shall be as much in the nature of an ovation.

The proprietors of the Academy of Music and National Theatre of this city have been granted the extension of ninety days' time in which to make the alterations required by the new building regulations.

EDWARD OLIPHANT.

DETROIT.

Detroit managers have been very fortunate so far this Spring, as the weather has been very cool, and in consequence the attendance at the different theatres, has been very good.

George Thatcher's Tuxedo renewed old acquaintances, and also made many new friends on 21. The piece, although bright and sparkling, when seen here early in the season, has been materially improved upon by numerous changes, additions, and an entire change in the musical portion of the programme. The co. is composed of a number of Detroit's favorites, and the engagement was a success in every way.

The Detroit Opera House never held a finer audience than that assembled 21, to witness the production of the old-time favorite comic opera Pinafore, by a co. of home talent, and doubtless the opera was never presented in a more satisfactory manner. Nellie Goodman, who took the part of Josephine, possesses a sympathetic voice, is graceful and charming, and left nothing to be desired in the character. Mr. Charles Wright was an ideal Buttercup, both in appearance and voice. Homer Warren was perfectly at home in the character of Captain Corcoran. Charles Alexander made an excellent Sir Joseph and George Mansfield could not have been improved upon as Dick Dead-Eye.

Master Fulton and Grace Watson danced the "Salor" "Humpie", and sixteen members of the Light Guard executed the marine drill.

Prof. Herbert L. Flint is drawing large audiences nightly to the Detroit Opera House, to witness his wonderful exhibition of his power as a mesmerist.

Little Nugget has many friends in the city, and consequently is doing a large business at Whitney's theatre.

Adeline Patti, assisted by Seacchi, Del Puente, and Gellie, will give a concert at the Detroit Opera House June 6.

The sale of season tickets for the May Music Festival, given under the auspices of the Detroit Musical Society, has been very large, and success is already guaranteed. The Society numbers over

200 voices, which will be augmented by 200 voices from the public schools. The final rehearsal was held Monday evening, and everything is in readiness for the opening concert. Lovers of music are anticipating hearing such concerts as were never given before in the city.

Sale of seats opened 23 for the Damrosch Symphony Orchestra concert, which takes place at the Lyceum Theatre 20. Irene Peany, prima donna, and Adolph Brodsky, violinist, will assist.

Rose Coghlan will open at the Lyceum 21 in Nance Oldfield and Lady Harter and The Chorus with Richard Carrol. Detroit's own John T. Sullivan will appear in both pieces 21, when he will be tendered a benefit.

R. K. STRAHNS.

LOUISVILLE.

The Bijou enters its second week of opera with the Minerva Adams does fine work in both. The operas are well mounted and the choruses are remarkably well drilled. The patronage, taking into account the bad weather that has prevailed, has been good.

The Occidental Variety co. closed a successful engagement at the New Buck and The Gaiety Girls are now holding forth at that popular house. Al. Neelman, better known here as Al. Schlicht, is a prominent member of the co.

Preparations are rapidly being made by Messrs. Quip and Camp, of the Auditorium, for the season of summer opera soon to commence there. The Duff Opera co. will be the attraction with Richard Carrol, W. H. McLaughlin, Helen Bertram, Minnie De Rue, Alice Atherton and other well-known people as principals. A large number of season tickets have already been disposed of. Queen's Mate, Trip to Africa, The Red Hussar and Dorothy are the operas that will be produced. There is every reason to believe the venture of the Auditorium management will be a success.

A small sensation was caused by trouble between members of the Bijou Opera co. It seems a bogus marriage ceremony was performed for advertising purposes, and the principals had a misunderstanding. The girl, a member of the chorus, has left the co.

Ed. O. Kistley's benefit is to occur 21 at MacAnley's instead of Harris' as previously announced. Walter S. Matthew's play, Nature, will be produced, with the young comedian in the cast.

Manager John Whallen, of the New Buck, will shortly build a handsome home in a fashionable suburb. He is to move from "Easy" Street now, and proposes to enjoy life.

Louisville Lodge of Elks will attend the reunion at Buffalo in a body. Great preparations are being made to sustain its reputation for hospitality established upon former similar occasions. Aaron Appleby, an officer of the local lodge, is a prominent candidate for the position of Grand Exalted Ruler of the Order.

CHARLES D. CLANCE.

BALTIMORE.

Lovers of comic opera had a treat 16-21, when Lillian Russell and her co. produced La Cigale at Ford's Opera House in sumptuous style. The co. considered vocally and dramatically—one of the strongest we have ever had here, and the staging and costuming were a feast for the eye. It is several years since the star has been seen here, and time seems to have added to her charms. The audiences were large and appreciative. With this engagement the season will come to a close. The Grand Musical Association will give two concerts 23-24.

The Haydn Club announce one concert for 23.

At Harris' Academy of Music, the Harris, Britton and Dean Opera co. entertained well-filled houses with an enjoyable performance of the Pirates of Penzance. The Mabel of Clara Lane was the conspicuous feature of the week, and far ahead of the work of the rest of the cast. Strolling brought out all there is in the part of Ruth, and J. K. Murray made an excellent Sergeant of Police.

The second and last week of Jeannie Winston and her co. at the Lyceum closed 21 to the entire satisfaction of audiences, management, star, and co. Boccaccio and Chimes of Normandy constituted the week's programme and both operas were well done. A longer season would, no doubt, have proved profitable but other engagements compel the co. to go elsewhere.

The Midnight Alarm drew good attendance to Holiday Street Theatre 20-21 and the handsome and realistic scenery, together with a good cast, called forth the enthusiastic applause. Harry Dowley's new melodrama, Fighting Fortune, next.

Crowded houses still continue at the Monumental Theatre. Billy Lester's Big Show gave a fair variety programme 16-21 and was followed week of 22 by The International Vaudeville.

HARRY P. GALLAGHER.

CLEVELAND.

George A. Baker Opera co. opened a Summer season at the Opera House 20 to S. R. O. Hundreds of people were turned away. It was, indeed, an opening that Manager Baker could feel proud of, and the standing-room card was displayed at every subsequent performance. The co. is strong and well last year, and among the new people are Irene Murphy, Alice Vernon and Sylvester Cornish. The old favorites, William Wolf, Armand, Wooley and Ranney, received ovations. The success of the Baker Opera co. is assured, and they may look forward to a series of packed houses during their long stay here. Boccaccio will be put on this week, and the advance sale is very large. The scale of prices for the engagement are 10c., 20c., 35c. and 50c., and will not be changed.

The Wilbur Opera co. presented Nance 20-21 at the Lyceum Theatre to moderate business.

The Fast Mail was presented at H. R. Jacobs' Theatre 20, to very good business. This closed the regular season of this theatre. The Spencer Opera co. will open 26 for three weeks.

Delaur and De Brimont's Burlesque co. 20-21 to fair business at the Star Theatre.

The following is a list of the principal people that are with the different opera co. playing in this city: Irene Murphy, Harry Grossbeck, Joe Armand, Arthur Woolsey, Frank Corcoran, Frank Armand, Alice Vernon, Frankie St. John, Joe Intropodi, Sylvester Cornish, R. T. Jones, W. G. Stewart, D. J. Mack, and John Reed.

Spencer Opera co.: Addie Cora Reed, Lizzie Annandale, Agnes Sherwood, Paulette Anderson, Marie Stuart, Helen Russell, Jerome Sykes, J. B. Stille, T. B. Moffitt, Ben Lodge, William F. Castleman, Alf. C. Whelan, Charles Wayne, and Robert J. Ward.

Wilbur Opera co.: Susie Kirwin, Bell Hamilton, J. E. Conly, W. A. Kohne, H. W. T. Denick, Emmet Drew, A. E. Clark, Leo Pincus, J. C. Harvey, S. A. Leggett, Mrs. Dorothy Morton, Fanny Lyons, Hettie Richardson, and Maud Daniels. J. Jason and Frank N. Darling.

Ready and Garwood, in connection with A. L. Wilbur, have leased Heuck's Theatre in Cincinnati. Mr. Wilbur intends to play his co. there thirty weeks every season.

Manager Baker, of the Baker Opera co., was called before the curtain on Monday night and made a neat little speech thanking the people for their kind feeling towards him and his co. Mr. Baker was presented with a floral harp eight feet high.

JULIUS C. MCKENSON.

JERSEY CITY.

The Planter's Wife, with Emily Kirk and Harry Lacy in the cast, was presented at the Academy of Music week of 16-21. The play is interesting and affords abundant opportunity for good acting. Miss Rigi plays with all her old-time delicacy and power, and held her audiences spellbound. Harry Lacy gives a strong and artistic presentation of the Confederate Colonel. The supporting co. is good and the play very well staged.

May Blossom proved an attraction at the Opera House 20-21. On Monday night the play was presented at a benefit tendered the treasurer and other attaches of the house, and was largely attended by their numerous friends.

W. C. F.

NEW ORLEANS.

The Grand Opera House, now open as a Summer theatre, has been doing well with the productions of the Arion Comic Opera co. of America. Mascotte, Gilette, and Tunes Black Cloaks have all

One of the features of the season will be Walter Rogers, the cornet soloist, who has just left Cappa's Band.

Captain R. J. Lowden, well-known here as a theatrical manager, has leased the Ocean Club Hotel as a grand hotel for the season.

W. B. Seelick, the vaudeville manager of H. Sternwall's Theatre, has come to New York on business.

KANSAS CITY.

The Carey-Leacock Stock co. closed their ten weeks' engagement here with a strong production of *Woman Against Woman* at the Grand Opera House 15-21. The co. was well liked and their work heartily applauded. They disbanded 21. *Class and Honor* 22-23.

Newton Beers in a new play, entitled *Eloped with a Circus Girl*, pleased good houses at the Ninth Street Theatre 15-21. The piece was lively and the co. creditable. The Brown-Kent Novelty and Specialty Co. 22-23.

The Carl Heston testimonial benefit concert 21 at the Coates was attended by a good-sized audience of music lovers.

Franklin Quimby's benefit at the Coates 24, when he appeared as Richard III., was a success. George Leacock played Richmond. Thomas Keene lent the costumes for the occasion. The Country Circus 25-26.

As the season is practically ended, a brief review is timely. The Coates, as usual, had the cream of the attractions and the largest business.

The Grand Opera House, a beautiful and comfortable theatre, jumped at once into popular favor and proved a strong money-drawer for Managers Hudson and Luda.

The Grills did fairly as a rule, but fine business was done there by *Tuxedo*, *Cleveland's Minstrels*, *A Trip to Chinatown*, *Lewis Morrison*, *A Midnight Bell*, *Primrose and West's Minstrels*, *Herrmann, Sidner, Drew, Joseph Jefferson*, *Agnes Huntington*, *Power of the Press* and *Dockstader's Minstrels*.

The Auditorium was not opened until the season was half over. *Silmon's Band*, *Julia Marlowe*, the *Marine Band*, the *Austrian Juvenile Band*, *Theodore Thomas*, and a season of eight weeks of the *Blonde Stock* co. were all fairly patronized.

The Ninth Street Theatre did well with popular price attractions. *Katie Emmett*, *Croire Burlesque* co., *A Royal Pass*, *Vernon Jarboe*, *Lea Lee*, *P. F. Heston*, *Bailey and Wood's*, *Fairies' Well*, *Two Girls*, *Cromies*, and *Newton Beers* drew the best business.

FRANK B. WILCOX.

PITTSBURGH.

This week has not been characterized by anything new or particularly noteworthy at any of our theatres. The *Barber and Bailey Circus*, instead of emptying the houses, turned hundreds of thousands, owing to the limited capacity of the tent. Mr. Bailey claims to have taken in, for the four performances, \$1,000, which is the largest amount of business the show has ever done in this city.

At the Bijou Theatre the *Barber* was given for the second time this season, and the house was packed. Mr. Ott is so clever a comedian that everything goes with a rush when he is on the stage. The rest of the co. is below mediocrity. Tangled Up 22-23.

At the Alvin Theatre Kate Claxton presented the *Two Orphans* to a good-sized audience. The *Prodigal Father* will be seen for the first time at this house 24-25.

The County Fair, at the Grand Opera House, did an immense business 20. The co. is a fair one. *Julia Marlowe* in repertoire 21-22.

Flynn and Sauer's City Sports co. gave a first-class variety bill at Harry Williams' Academy of Music 20. The South before the War 21-22.

At the Grand Theatre, John K. Simpson opened 20 in *The Merry Cobbler*.

The Alvin Theatre was slightly scorched by fire about two o'clock on the morning of 23. The fire originated in the stables in the rear of the Red Lion Hotel and quickly communicated to a passage leading to the stage. Some scenery was destroyed, but the electrical work done by the automatic sprinklers, containing about 1,000 gallons of water, prevented further damage to the front of the stage. As it was the loss was about \$2,000, fully covered by insurance.

James E. Orr, of Williams and Orr's Meteors, has returned to this city after a very prosperous season. The attaches of the Alvin Theatre are to have a benefit 24.

The Bijou Theatre will probably close the season June 4.

R. J. DONNELLY.

ST. LOUIS.

The Lilliputians have been drawing crowds 25-27. Candy was given during the first half of the week and the pupils in magic the last half. This week's engagement is the first that the Lilliputians have given here this season, and it has been as well attended as any of its predecessors.

Benjamin Smith, of the Modjeska co., and his wife passed through St. Louis a few days ago. His wife left at once for her home at Fort Smith, where she will remain a week or two. Mr. Smith remained to visit his parents in this city.

The matter of renting Schneider's garden is still in statu quo.

Mr. McNeary, of Uhrig's Cave, is putting the final touches on his summer garden. He will open June 4 with the Spencer Opera co. The opening opera has not yet been announced. W. C. HOWLAND.

CANADA.

MONTREAL.—THEATRE ROYAL (Sparrow and Jacobs, managers): *Rose Hill Burlesque* co. to S. R. O. 16-21. *Indian Mail Carrier* 22-23. All Star Specialty co. 24-25. By special arrangement with Edie Kilsler two performances of *Hazel Kilsler* will be given 26, 27 by local talent in aid of the Notre Dame Hospital. The Miller Opera co. will open in Prince Metheuselem at the Queen's 23.

WINNIPEG.—BIJOU THEATRE (W. H. Seach, manager): *Spider and Fly* drew large audiences 11, 12. *Gorton's Minstrels* to fair business 13, 14.

BRANTFORD.—STRAFFORD'S OPERA HOUSE (Perceval T. Greene, manager): *Hettie Bernard Chase* in *Uncle's Loring* 14; fair business.

LONDON.—GRAND OPERA HOUSE (Frank Kitchener, manager): *Edwards Lloyd*, the English tenor, and his concert co., drew a large and fashionable audience 12. A packed house greeted the Young Liberal Minstrels (local) 27. They were ably assisted in the olio by *Jerre McAniff*, of Thomas E. Shea's co., who is making a short visit to this city, has old home.

HAMILTON.—GRAND OPERA HOUSE (Thomas Reche, manager): A Modern Husband 7; which attraction for Manager Reche's benefit, and a large audience was the best proof of Mr. Reche that his many acts of kindness to amateurs and unfailing good nature were not unappreciated.

ST. CATHARINES.—GRAND OPERA HOUSE (H. G. Hunt, manager): The performance of *Disturb* by our local amateurs was one of the social events of the year. There was not a vacant seat in the house. The co. was assisted by *Kohn's Buffalo Orchestra*. The manager, J. F. Graves, has brought his co. to high state of efficiency, and their work was generally up to a good professional standard. The play is not worth the time and talent expended in its production. The County Fair to good business 22.

EDWARD S. WILLARD, the English actor, is filling a seven weeks' engagement at the Tremont Theatre, Boston, there closing his second American tour. Mr. Willard has established himself as one of the most popular stars before the public. He will again visit this country next season, beginning his tour in Canada in October. He will spend a month in midwinter in Chicago, and will later visit New York and Boston. His repertoire will contain several new plays, among them a costume comedy and probably one or two Shakespearean plays. A. M. Palmer will continue to manage Mr. Willard's tours.

Gaea Vaughn will sing in opera at Uhrig's Cave in St. Louis this summer.

CORRESPONDENCE.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (C. A. Le Compte, manager): The regular season was closed by Katie Emmett in *The Waits of New York* to a good house 20. The Capital Theatre during the past season gave one hundred and fifty-one performances, a great many of them being to S. R. O., while the majority were to more than satisfactory houses.

The class of attractions were better and of a higher grade than heretofore, which goes to prove that this is a good theatre going town when the right kind of attractions are presented. Much credit is due to Manager Le Compte for his affability and high regard for the public's welfare.

Your correspondence extends his thanks for courtesies, and best wishes for future success. The house will be thoroughly renovated, new scenery painted, and everything done to make it what it has been, a strictly first-class house. Work will be commenced immediately. Extensive preparations will be made for an improvement in the already well-equipped orchestra.

CALIFORNIA.

SACRAMENTO.—NEW METROPOLITAN THEATRE (L. Henry, manager): *Hallen and Hart* in *Later On* 4; large house.

LOS ANGELES.—GRAND OPERA HOUSE (McLain and Johnson, managers): *Richard Mansfield* 17-21; *Power of the Press* 22-23. LOS ANGELES THEATRE (H. C. Wyatt, manager): *Will Carleton* 16. ITENS: H. A. Guyon, representing Richard Mansfield, is in town.—Treasurer Mansfield, of the Grand, reports heavy advance sales for Mansfield's engagement.

STOCKTON.—AVON (W. M. Humphrey, manager): *Stockton Lodge*, 215, S. P. O. E., gave a minstrel performance to a large house 21. *Agnes Huntington* to Paul Jones to S. R. O. 22.

SAN JOSE.—CALIFORNIA THEATRE (J. J. Martin, manager): The Emma Jann Grand Opera co. to a good house 22. They played one act of the three following pieces: *Romeo and Juliet*, *Cavalleria Rusticana*, and *Carmen*, and did them very poorly. Corbett and Doyle gave a sparring exhibition to good business 23. *Richard Mansfield* 24.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): *Agnes Huntington* co. in *Paul Jones* 1. *Richard Mansfield* 2. *Agnes Huntington* 3. *Richard Mansfield* 4. *Richard Mansfield* 5. *Richard Mansfield* 6. *Richard Mansfield* 7. *Richard Mansfield* 8. *Richard Mansfield* 9. *Richard Mansfield* 10. *Richard Mansfield* 11. *Richard Mansfield* 12. *Richard Mansfield* 13. *Richard Mansfield* 14. *Richard Mansfield* 15. *Richard Mansfield* 16. *Richard Mansfield* 17. *Richard Mansfield* 18. *Richard Mansfield* 19. *Richard Mansfield* 20. *Richard Mansfield* 21. *Richard Mansfield* 22. *Richard Mansfield* 23. *Richard Mansfield* 24. *Richard Mansfield* 25. *Richard Mansfield* 26. *Richard Mansfield* 27. *Richard Mansfield* 28. *Richard Mansfield* 29. *Richard Mansfield* 30. *Richard Mansfield* 31. *Richard Mansfield* 32. *Richard Mansfield* 33. *Richard Mansfield* 34. *Richard Mansfield* 35. *Richard Mansfield* 36. *Richard Mansfield* 37. *Richard Mansfield* 38. *Richard Mansfield* 39. *Richard Mansfield* 40. *Richard Mansfield* 41. *Richard Mansfield* 42. *Richard Mansfield* 43. *Richard Mansfield* 44. *Richard Mansfield* 45. *Richard Mansfield* 46. *Richard Mansfield* 47. *Richard Mansfield* 48. *Richard Mansfield* 49. *Richard Mansfield* 50. *Richard Mansfield* 51. *Richard Mansfield* 52. *Richard Mansfield* 53. *Richard Mansfield* 54. *Richard Mansfield* 55. *Richard Mansfield* 56. *Richard Mansfield* 57. *Richard Mansfield* 58. *Richard Mansfield* 59. *Richard Mansfield* 60. *Richard Mansfield* 61. *Richard Mansfield* 62. *Richard Mansfield* 63. *Richard Mansfield* 64. *Richard Mansfield* 65. *Richard Mansfield* 66. *Richard Mansfield* 67. *Richard Mansfield* 68. *Richard Mansfield* 69. *Richard Mansfield* 70. *Richard Mansfield* 71. *Richard Mansfield* 72. *Richard Mansfield* 73. *Richard Mansfield* 74. *Richard Mansfield* 75. *Richard Mansfield* 76. *Richard Mansfield* 77. *Richard Mansfield* 78. *Richard Mansfield* 79. *Richard Mansfield* 80. *Richard Mansfield* 81. *Richard Mansfield* 82. *Richard Mansfield* 83. *Richard Mansfield* 84. *Richard Mansfield* 85. *Richard Mansfield* 86. *Richard Mansfield* 87. *Richard Mansfield* 88. *Richard Mansfield* 89. *Richard Mansfield* 90. *Richard Mansfield* 91. *Richard Mansfield* 92. *Richard Mansfield* 93. *Richard Mansfield* 94. *Richard Mansfield* 95. *Richard Mansfield* 96. *Richard Mansfield* 97. *Richard Mansfield* 98. *Richard Mansfield* 99. *Richard Mansfield* 100. *Richard Mansfield* 101. *Richard Mansfield* 102. *Richard Mansfield* 103. *Richard Mansfield* 104. *Richard Mansfield* 105. *Richard Mansfield* 106. *Richard Mansfield* 107. *Richard Mansfield* 108. *Richard Mansfield* 109. *Richard Mansfield* 110. *Richard Mansfield* 111. *Richard Mansfield* 112. *Richard Mansfield* 113. *Richard Mansfield* 114. *Richard Mansfield* 115. *Richard Mansfield* 116. *Richard Mansfield* 117. *Richard Mansfield* 118. *Richard Mansfield* 119. *Richard Mansfield* 120. *Richard Mansfield* 121. *Richard Mansfield* 122. *Richard Mansfield* 123. *Richard Mansfield* 124. *Richard Mansfield* 125. *Richard Mansfield* 126. *Richard Mansfield* 127. *Richard Mansfield* 128. *Richard Mansfield* 129. *Richard Mansfield* 130. *Richard Mansfield* 131. *Richard Mansfield* 132. *Richard Mansfield* 133. *Richard Mansfield* 134. *Richard Mansfield* 135. *Richard Mansfield* 136. *Richard Mansfield* 137. *Richard Mansfield* 138. *Richard Mansfield* 139. *Richard Mansfield* 140. *Richard Mansfield* 141. *Richard Mansfield* 142. *Richard Mansfield* 143. *Richard Mansfield* 144. *Richard Mansfield* 145. *Richard Mansfield* 146. *Richard Mansfield* 147. *Richard Mansfield* 148. *Richard Mansfield* 149. *Richard Mansfield* 150. *Richard Mansfield* 151. *Richard Mansfield* 152. *Richard Mansfield* 153. *Richard Mansfield* 154. *Richard Mansfield* 155. *Richard Mansfield* 156. *Richard Mansfield* 157. *Richard Mansfield* 158. *Richard Mansfield* 159. *Richard Mansfield* 160. *Richard Mansfield* 161. *Richard Mansfield* 162. *Richard Mansfield* 163. *Richard Mansfield* 164. *Richard Mansfield* 165. *Richard Mansfield* 166. *Richard Mansfield* 167. *Richard Mansfield* 168. *Richard Mansfield* 169. *Richard Mansfield* 170. *Richard Mansfield* 171. *Richard Mansfield* 172. *Richard Mansfield* 173. *Richard Mansfield* 174. *Richard Mansfield* 175. *Richard Mansfield* 176. *Richard Mansfield* 177. *Richard Mansfield* 178. *Richard Mansfield* 179. *Richard Mansfield* 180. *Richard Mansfield* 181. *Richard Mansfield* 182. *Richard Mansfield* 183. *Richard Mansfield* 184. *Richard Mansfield* 185. *Richard Mansfield* 186. *Richard Mansfield* 187. *Richard Mansfield* 188. *Richard Mansfield* 189. *Richard Mansfield* 190. *Richard Mansfield* 191. *Richard Mansfield* 192. *Richard Mansfield* 193. *Richard Mansfield* 194. *Richard Mansfield* 195. *Richard Mansfield* 196. *Richard Mansfield* 197. *Richard Mansfield* 198. *Richard Mansfield* 199. *Richard Mansfield* 200. *Richard Mansfield* 201. *Richard Mansfield* 202. *Richard Mansfield* 203. *Richard Mansfield* 204. *Richard Mansfield* 205. *Richard Mansfield* 206. *Richard Mansfield* 207. *Richard Mansfield* 208. *Richard Mansfield* 209. *Richard Mansfield* 210. *Richard Mansfield* 211. *Richard Mansfield* 212. *Richard Mansfield* 213. *Richard Mansfield* 214. *Richard Mansfield* 215. *Richard Mansfield* 216. *Richard Mansfield* 217. *Richard Mansfield* 218. *Richard Mansfield* 219. *Richard Mansfield* 220. *Richard Mansfield* 221. *Richard Mansfield* 222. *Richard Mansfield* 223. *Richard Mansfield* 224. *Richard Mansfield* 225. *Richard Mansfield* 226. *Richard Mansfield* 227. *Richard Mansfield* 228. *Richard Mansfield* 229. *Richard Mansfield* 230. *Richard Mansfield* 231. *Richard Mansfield* 232. *Richard Mansfield* 233. *Richard Mansfield* 234. *Richard Mansfield* 235. *Richard Mansfield* 236. *Richard Mansfield* 237. *Richard Mansfield* 238. *Richard Mansfield* 239. *Richard Mansfield* 240. *Richard Mansfield* 241. *Richard Mansfield* 242. *Richard Mansfield* 243. *Richard Mansfield* 244. *Richard Mansfield* 245. *Richard Mansfield* 246. *Richard Mansfield* 247. *Richard Mansfield* 248. *Richard Mansfield* 249. *Richard Mansfield* 250. *Richard Mansfield* 251. *Richard Mansfield* 252. *Richard Mansfield* 253. *Richard Mansfield* 254. *Richard Mansfield* 255. *Richard Mansfield* 256. *Richard Mansfield* 257. *Richard Mansfield* 258. *Richard Mansfield* 259. *Richard Mansfield* 260. *Richard Mansfield* 261. *Richard Mansfield* 262. *Richard Mansfield* 263. *Richard Mansfield* 264. *Richard Mansfield* 265. *Richard Mansfield* 266. *Richard Mansfield* 267. *Richard Mansfield* 268. *Richard Mansfield* 269. *Richard Mansfield* 270. *Richard Mansfield* 271. *Richard Mansfield* 272. *Richard Mansfield* 273. *Richard Mansfield* 274. *Richard Mansfield* 275. *Richard Mansfield* 276. *Richard Mansfield* 277. *Richard Mansfield* 278. *Richard Mansfield* 279. *Richard Mansfield* 280. *Richard Mansfield* 281. *Richard Mansfield* 282. *Richard Mansfield* 283. *Richard Mansfield* 284. *Richard Mansfield* 285. *Richard Mansfield* 286. *Richard Mansfield* 287. *Richard Mansfield* 288. *Richard Mansfield* 289. *Richard Mansfield* 290. *Richard Mansfield* 291. *Richard Mansfield* 292. *Richard Mansfield* 293. *Richard Mansfield* 294. *Richard Mansfield* 295. *Richard Mansfield* 296. *Richard Mansfield* 297. *Richard Mansfield* 298. *Richard Mansfield* 299. *Richard Mansfield* 300. *Richard Mansfield* 301. *Richard Mansfield* 302. *Richard Mansfield* 303. *Richard Mansfield* 304. *Richard Mansfield* 305. *Richard Mansfield* 306. *Richard Mansfield* 307. *Richard Mansfield* 308. *Richard Mansfield* 309. *Richard Mansfield* 310. *Richard Mansfield* 311. *Richard Mansfield* 312. *Richard Mansfield* 313. *Richard Mansfield* 314. *Richard Mansfield* 315. *Richard Mansfield* 316. *Richard Mansfield* 317. *Richard Mansfield* 318. *Richard Mansfield* 319. *Richard Mansfield* 320. *Richard Mansfield* 321. *Richard Mansfield* 322. *Richard Mansfield* 323. *Richard Mansfield* 324. *Richard Mansfield* 325. *Richard Mansfield* 326. *Richard Mansfield* 327. *Richard Mansfield* 328. *Richard Mansfield* 329. *Richard Mansfield* 330. *Richard Mansfield* 331. *Richard Mansfield* 332. *Richard Mansfield* 333. *Richard Mansfield* 334. *Richard Mansfield* 335. *Richard Mansfield* 336. *Richard Mansfield* 337. *Richard Mansfield* 338. *Richard Mansfield* 339. *Richard Mansfield* 340. *Richard Mansfield* 341. *Richard Mansfield* 342. *Richard Mansfield* 343. *Richard Mansfield* 344. *Richard Mansfield* 345. *Richard Mansfield* 346. *Richard Mansfield* 347. *Richard Mansfield* 348. *Richard Mansfield* 349. *Richard Mansfield* 350. *Richard Mansfield* 351. *Richard Mansfield* 352. *Richard Mansfield* 353. *Richard Mansfield* 354. *Richard Mansfield* 355. *Richard Mansfield* 356. *Richard Mansfield* 357. *Richard Mansfield* 358. *Richard Mansfield* 359. *Richard Mansfield* 360. *Richard Mansfield* 361. *Richard Mansfield* 362. *Richard Mansfield* 363. *Richard Mansfield* 364. *Richard Mansfield* 365. *Richard Mansfield* 366. *Richard Mansfield* 367. *Richard Mansfield* 368. *Richard Mansfield* 369. *Richard Mansfield* 370. *Richard Mansfield* 371. *Richard Mansfield* 372. *Richard Mansfield* 373. *Richard Mansfield* 374. *Richard Mansfield* 375. *Richard Mansfield* 376. *Richard Mansfield* 377. *Richard Mansfield* 378. *Richard Mansfield* 379. *Richard Mansfield* 380. *Richard Mansfield* 381. *Richard Mansfield* 382. *Richard Mansfield* 383. *Richard Mansfield* 384. *Richard Mansfield* 385. *Richard Mansfield* 386. *Richard Mansfield* 387. *Richard Mansfield* 388. *Richard Mansfield* 389. *Richard Mansfield* 390. *Richard Mansfield* 391. *Richard Mansfield* 392. *Richard Mansfield* 393. *Richard Mansfield* 394. *Richard Mansfield* 395. *Richard Mansfield* 396. *Richard Mansfield* 397. *Richard Mansfield* 398. *Richard Mansfield* 399. *Richard Mansfield* 400. *Richard Mansfield* 401. *Richard Mansfield* 402. *Richard Mansfield* 403. *Richard Mansfield* 404. *Richard Mansfield* 405. *Richard Mansfield* 406. *Richard Mansfield* 407. *Richard Mansfield* 408. *Richard Mansfield* 409. *Richard Mansfield* 410. *Richard Mansfield* 411. *Richard Mansfield* 412. *Richard Mansfield* 413. *Richard Mansfield* 414. *Richard Mansfield* 415. *Richard Mansfield* 416. *Richard Mansfield* 417. *Richard Mansfield* 418. *Richard Mansfield* 419. *Richard Mansfield* 420. *Richard Mansfield* 421. *Richard Mansfield* 422. *Richard Mansfield* 423. *Richard Mansfield* 424. *Richard Mansfield* 425. *Richard Mansfield* 426. *Richard Mansfield* 427. *Richard Mansfield* 428. *Richard Mansfield* 429. *Richard Mansfield* 430. *Richard Mansfield* 431. *Richard Mansfield* 432. *Richard Mansfield* 433. *Richard Mansfield* 434. *Richard Mansfield* 435. *Richard Mansfield* 436. *Richard Mansfield* 437. *Richard Mansfield* 438. *Richard Mansfield* 439. *Richard Mansfield* 440. *Richard Mansfield* 441. *Richard Mansfield* 442. *Richard Mansfield* 443. *Richard Mansfield* 444. *Richard Mansfield* 445. *Richard Mansfield* 446. *Richard Mansfield* 447. *Richard Mansfield* 448. *Richard Mansfield* 449. *Richard Mansfield* 450. *Richard Mansfield* 451. *Richard Mansfield* 452. *Richard Mansfield* 453. *Richard Mansfield* 454. *Richard Mansfield* 455. *Richard Mansfield* 456. *Richard Mansfield* 457. *Richard Mansfield* 458. *Richard Mansfield* 459. *Richard Mansfield* 460. *Richard Mansfield* 461. *Richard Mansfield* 462. *Richard Mansfield* 463. *Richard Mansfield* 464. *Richard Mansfield* 465. *Richard Mansfield* 466. *Richard Mansfield* 467. *Richard Mansfield* 468. *Richard Mansfield* 469. *Richard Mansfield* 470. *Richard Mansfield* 471. *Richard Mansfield* 472. *Richard Mansfield* 473. *Richard Mansfield* 474. *Richard Mansfield* 475. *Richard Mansfield* 476. *Richard Mansfield* 477. *Richard Mansfield* 478. *Richard Mansfield* 479. *Richard Mansfield* 480. *Richard Mansfield* 481. *Richard Mansfield* 482. *Richard Mansfield* 483. *Richard Mansfield* 484. *Richard Mansfield* 485. *Richard Mansfield* 486. *Richard Mansfield* 487. *Richard Mansfield* 488. *Richard Mansfield* 489. *Richard Mansfield* 490. *Richard Mansfield* 491. *Richard Mansfield* 492. *Richard Mansfield* 493. *Richard Mansfield* 494. *Richard Mansfield* 495. *Richard Mansfield* 496. *Richard Mansfield* 497. *Richard Mansfield* 498. *Richard Mansfield* 499. *Richard Mansfield* 500. *Richard Mansfield* 501. *Richard Mansfield* 502. *Richard Mansfield* 503. *Richard Mansfield* 504. *Richard Mansfield* 505. *Richard Mansfield* 506. *Richard Mansfield* 507. *Richard Mansfield* 508. *Richard Mansfield* 509. *Richard Mansfield* 510. *Richard Mansfield* 511. *Richard Mansfield* 512. *Richard Mansfield* 513. *Richard Mansfield* 514. *Richard Mansfield* 515. *Richard Mansfield* 516. *Richard Mansfield* 517. *Richard Mansfield* 518. *Richard Mansfield* 519. *Richard Mansfield* 520. *Richard Mansfield* 521. *Richard Mansfield* 522. *Richard Mansfield* 523. *Richard Mansfield* 524. *Richard Mansfield* 525. *Richard Mansfield* 526. *Richard Mansfield* 527. *Richard Mansfield* 528. *Richard Mansfield* 529. *Richard Mansfield* 530. *Richard Mansfield* 531. *Richard Mansfield* 532. *Richard Mansfield* 533. *Richard Mansfield* 534. *Richard Mansfield* 535. *Richard Mansfield* 536. *Richard Mansfield* 537. *Richard Mansfield* 538. *Richard Mansfield* 539. *Richard Mansfield* 540. *Richard Mansfield* 541. *Richard Mansfield* 542. *Richard Mansfield* 543. *Richard Mansfield* 544. *Richard Mansfield* 545. *Richard Mansfield* 546. *Richard Mansfield* 547. *Richard Mansfield* 548. *Richard Mansfield* 549. *Richard Mansfield* 550. *Richard Mansfield* 551. *Richard Mansfield* 552. *Richard Mansfield* 553. *Richard Mansfield* 554. *Richard Mansfield* 555. *Richard Mansfield* 556. *Richard Mansfield* 557. *Richard Mansfield* 558. *Richard Mansfield* 559. *Richard Mansfield* 560. *Richard Mansfield* 561. *Richard Mansfield* 562. *Richard Mansfield*

quire, manager: Ole Olson 9-11; S. R. O. Ivy Leaf 10-12; Rhea 13-15.

ARACONDA—EVANS OPERA HOUSE (John Macquire, manager): Corinne 5; fair business. Little Puck was presented 6. Ole Olson 7; capacity of the house. —ITEM: A lodge of Elks will be installed here 25.

MICHIGAN

SAGINAW—ACADEMY OF MUSIC (S. G. Clay, manager): James H. Brown's Theatre co. in repertoire 9-24. Co. and business very poor.

Sault Ste. Marie—Soo Opera House (P. W. Smith, manager): Social Session 13; crowded house. Cold Day 17; fair business.

LANSING—BAND'S OPERA HOUSE (James J. Baird, manager): The Little Tycoon was given by local amateurs, under the direction of Mrs. J. J. Stenlev, 11, 12. —ITEM: R. J. Jones, the obliging and popular treasurer of Baird's, is able to be at his post after a three weeks' siege of la grippe. —Sora McElrain, of the Wilbur Opera co., is visiting her parents in this city.

GRAND RAPIDS—POWERS' (J. M. Lathrop, manager): Ezra Kendall in A Pair of Kids 16 before a good-sized audience. Mr. and Mrs. Kendall 17; large advance sale at high prices. —REMOVAL: C. S. Burroughs, manager: A Social Session is pleasing large crowds.

BATTLE CREEK—HAMILIN'S OPERA HOUSE (E. K. Smith, manager): The Vendetta 14; fair house.

ADRIAN—CROSSWELL'S OPERA HOUSE (Charles Humphrey, manager): Lecture on "The End of the Midnight Sun" by Rev. J. S. Holmes 13; fair house. County Fair 15; crowded house.

KALAMAZOO—ACADEMY OF MUSIC (R. A. Bush, manager): Ezra Kendall in A Pair of Kids did light business 6.

MUSKEGON—OPERA HOUSE (Fred L. Reynolds, manager): Mand Atkinson played to large business 9-14. Co. fair; popular prices 10, 20, 30 cents. Good advance sale for Ezra Kendall 15; Frank Mayo 16.

MISSOURI

ST. JOSEPH—TOOTILL'S OPERA HOUSE (L. M. Crawford, manager): The Dodo Opera co., a very meritorious organization, 10 to fair business at popular prices.

SPRINGFIELD—GRAND OPERA HOUSE (F. S. McFarland, manager): Sweethearts was presented by a capable co. 11. —BALDWIN THEATRE (Charles Baldwin, manager): Katie Emmett in The Waifs of New York 12; business good. Audience well pleased.

HANNIBAL—PARK OPERA HOUSE (Watson and Price, managers): The Baldwin-Nelville comb. 9-12; packed houses each night at popular prices. County Fair 21.

MINNESOTA

MINNEAPOLIS—GRAND OPERA HOUSE (J. P. Conklin, manager): Frederick Warde and a well-balanced co. presented The Mountebank, Virginia and The Lion's Mouth to fair business 12-14. Dark 16-18. Corinne in Carmen Up to Date 1, 2. —LAUREL THEATRE (J. P. Conklin, manager): The Chicago Ladies' Quartette gave two very enjoyable concerts 16, 17 to appreciative audiences. —BIRO OPERA HOUSE (Jacob Litt, manager): William DeShetler, a former Minneapolisite, with a co. of average ability gave alone in London to the capacity of the house 13. —HOLTON OPERA HOUSE (Edwin P. Hilton, manager): Louise Atwood's Big Burlesque co. gave a strong bill to a packed house 15. —ITEM: Sol Smith Russell will spend the Summer with his family in this city.

DULUTH—TEMPLE OPERA (John T. Condon, manager): Jennie O'Neill Potter 12 in her monologue, Flirts and Matrons to good-sized and appreciative audiences. Duff Opera co. was greeted with large audiences upon the return engagement, commencing 14. Corinne 17, 18. —THE LUTHER (W. A. Seely, manager): James Whitcomb Riley and The Sappho Ladies' Quartette 12, 13 gave splendid entertainments to large houses, the second night the audience being even larger, and fully as enthusiastic, than on the first night. Very few entertainers coming to Duluth have met with a warmer reception than the inimitable Riley and his choice aggregation of singers. Chicago Ladies' Quartette 19.

ST. PAUL—METROPOLITAN OPERA HOUSE (L. K. Scott, manager): The Duff Comic Opera co. presented The Queen's Mate 12 to a full house. Gathering of the Clans and Pageant of Nations under the direction of Prof. J. A. Walker, produced by the St. Andrew Society of St. Paul 13; drew a packed house. Very enjoyable entertainment. Jennie O'Neill Potter presented a monologue, Flirts and Matrons, 14 to a select and appreciative audience. Milwaukee German Dramatic co. in repertoire 15; 20 to large and fashionable audiences. Corinne 23-25. Effie Ellis and C. W. Coulcoud in Hazel Kirke 26-28. —LIT'S GRAND OPERA HOUSE (Frank L. Bixby, manager): Spider and Fly 15-17; big business. —The Limited Mail 22-23. —HILTON'S PLAYHOUSE (Edwin P. Hilton, manager): A very fair co. presented Fun on the Bristol and good specialties 15-21 to good houses. Louise Atwood's Big Burlesque co. 22-25.

MAHATO—OPERA HOUSE (W. O. Ford, manager): Two Johns 9; good house. Mrs. Jennie Miller, matinee 14; fair house. She Couldn't Marry Three 14; large house. Swedish Ladies' Quartette 16.

STILLWATER—GRAND OPERA HOUSE (E. W. Durant, manager): Lillian Kennedy 12 in She Couldn't Marry Three to a large and enthusiastic audience. —PAIR: Permit me to congratulate the promoters and managers of the Actors' Fund Fair on the grand success achieved. The MIRROR stands pre-eminent for zeal and perseverance in its advocacy of the Fair.

NEBRASKA

KEARNEY—OPERA HOUSE (J. J. Osborn, manager): Rhea in La Czarina 14 to good business. Son of Monte Cristo; light house. Two Johns 25. —ITEM: Rhea received a very flattering offer 11 from Mr. Stockwell, of the new Theatre at San Francisco, to give Josephine there for two weeks in September next, she to provide the leading man and he the rest of the co. She was obliged to decline, however, as she will not return from Europe until October.

OMAHA—BOYD'S THEATRE (Boyd and Haynes, managers): The Francis Wilson Opera co. opened their Pacific coast tour here in The Merry Monarch to large business 12-14. —FARMAN STREET THEATRE (Crawford and Burgess, managers): Cruikshank Lawn 12-14; fair business. The Two Johns Comedy co. opened a week's engagement 15, and as usual on Sunday evenings, had to refuse a large amount of proffered seating. —ITEM: Marie Hubert Frohman is booked at the Boyd for the last three nights of the week of 15. May 19 will be the three hundred and fiftieth performance of The Witch, and it will be celebrated by gifts of souvenir spoons to the ladies in the audience. —It is now thought that the new Dodo Opera co. will open at the Farnam Street Theatre 25.

LINCOLN—THE NEW LANSING (Ed. A. Church, manager): The Leslie Davis co. did good business 9-14, starting Frank London in a repertoire of romantic drama, and will play a return engagement 21-24. A reception was tendered to the National Methodist Conference in the Lansing 14, and for a time between the close of the reception and the beginning of the matinee, actors and ministers were occupying the same platform. The annual May Festival opened 16 with the cantata, The Sleeping Beauty, to a packed house. —PUNK OPERA HOUSE (F. P. Ogston, manager): Rhea presented La Czarina 13 in a highly acceptable manner, barring her disagreeable accent. The house was dark week of 16, and the Dodo Opera co. will begin a week's engagement 21 in a repertoire of light opera.

NEVADA

RENO—MCKINICK'S OPERA HOUSE (John Piper, manager): Carroll Johnson in The Gossamer 14; performance fair; business poor.

NEW HAMPSHIRE

DOVER—CITY OPERA HOUSE (George H. DeMetz, manager): Anton H. Woodhall in Uncle Hiram to a small audience. —Richard Golden in Old Jed Proddy 11; crowded house. Splendid performance. —ITEM: At the close of the third act Mr. Golden came before the curtain and thanked

the audience for their kindness in so liberally patronizing his entertainment. He also paid a tribute to the Opera House, in which he said it was the best one he had seen outside of the large cities. He said one mistake had been made in its construction, in regard to the height from the stage, which would not allow the majority of the co. to use their scenery, but this fault could be remedied at a slight cost, and ought to be done.

PORTSMOUTH—MUSIC HALL (John P. Ayers, manager): Gilmore's Band 11; good house at advanced prices. Lewis Morrison 12.

NEW JERSEY

TRENTON—TAYLOR OPERA HOUSE (John Taylor, manager): Charles Dickson and a very fine co. closed the regular season at this house, presenting Inocent 15. The co. and play made a big hit.

PLAINFIELD—MUSIC HALL (Demarest and Rynyon, managers): Kate Castleton in The Dazzler to a fair house 9. Hands Across the Sea 12 to good business. This closed the season, which has been a very successful one under the able management of Demarest and Rynyon.

ORANGE—MUSIC HALL (George P. Kingsley, manager): Charles Dickson and co. gave a good performance of Inocent to a fair house 14. —AFRICA: Washington's Circus exhibited to crowds afternoon and evening 16.

NEWARK—MINKER'S THEATRE (Col. W. M. Norton, manager): Edward Harrigan with his full co. in Reilly and the 40 to crowded houses 15-21. Emma Pollock as Maggie Murphy was repeatedly applauded. Ticket-of-Leave Man 23-25. —WALDMAN'S OPERA HOUSE (Fred Waldman, manager): The Henry Burlesque co. to fair houses week ending 21. International Wanderers 22-25. The South Opera Troupe (amateur) will give Erminie 21 at Minkers.

NEW YORK

BARCLAY—OPERA HOUSE (Oscar Hammerstein, manager): Vermona Jarbeau in Starlight to good-sized houses 15-21. The support was excellent. —COLUMBUS THEATRE (Oscar Hammerstein, manager): The Police Patrol to excellent business 16-21. The cast was efficient. Frederick Paulding in The Struggle of Life 23-25. —ITEM: The Opera House somewhat unexpectedly will close for the season 21. Manager Hammerstein was hopeful of holding in season, and the last moment, but was unsuccessful in his negotiations to book other attractions. The Columbus will remain open until July 4. Mr. Hammerstein is not contemplating another season of light opera.

BUFFALO—STAR THEATRE (E. J. Robinson, manager): The Isle of Champagne was produced 16. The costuming and appointments are elaborate. After the first night many things were eliminated which added to its attractiveness. "The repertoire of Louis Harrison is prevalent, and is easily recognized. The music is melodious but not as 'catchy' as the Gilbert and Sullivan operas. Thomas (J. Seabrook) is the star of the co. and has every opportunity to display his ability. Minnie Landes, Alice Hosmer and Elva Crox have suitable roles and sing themselves accordingly. —THE LUCERN THEATRE (S. W. Weston, manager): Gracie Emmett in the Pulse of New York has proved a drawing card, especially so on account of the closing of the Court Street for the season. —MUSE THEATRE (E. J. Robinson, manager): La Petite Freddy is singing the same songs and mechanically making his gestures as he did with Harrigan's 'Candeliers' five years ago. The female Hercules and Gaudier's trained band are the other attractions of the week. —SHEA'S (M. Shea, manager): Lydia Veamans owns the town and is the star at Shea's.

ROCHESTER—LYCERN THEATRE (A. E. Woolf, manager): Dantoch's Symphony Concert co. attracted a fine audience 11. Cleveland's Minstrels 20. —ALBANY (H. R. Jacobs, manager): Charles McCarthy, in One of the Boys, week ending 21 to large houses. —MUSE THEATRE (M. S. Robinson, manager): Business excellent week ending 21. The Sacred Family in curio hall, and good stage performance. —ITEMS: George Chenet, of the Voodoo co. is at his home in this city. —Aubrey Bonicaunt, and wife (Mrs. Amy Busby) will pass the Summer in and about this city. They are to open a class in elocution. —Messrs. Angle and Mandeville, of this city, have written a very pleasing little opera entitled Carita, and the local opera club have tested the score, and claim it will meet with success.

HONOLULU—SHATTUCK OPERA HOUSE (Charles A. Bird, manager): Annie Ward Tiffany in The Step-Daughter drew largely 12. Cast, scenic effects and performance excellent. —ITEM: The latest advances from Manager Bird's sick room are more encouraging, but his physicians give no assurance of his recovery.

JAMESTOWN—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Nora 9-14; enormous business. McRobney Family 21. Manager Allen has decided to put in a short Summer season from July 21 to August 1, and has contracted with the Mora co. to fill the time. Entertainments will be given three nights each week at popular prices. Mr. Allen expects to leave for Hot Springs 26 on account of his health.

ALBANY—BURNS OPERA HOUSE (E. S. Newton, manager): The Old Homestead 12; S. R. O. 1, 124 paid admissions.

ALBANY—CASINO THEATRE (Horace W. Corey, manager): Annie Ward Tiffany in The Step-Daughter closed her season here 14 to fair business.

TROY—GIBBONS OPERA HOUSE (S. M. Hickey, manager): T. W. Keene as Othello, Shylock and Richard III. to S. R. O. 13, 14. By Proxy 15. The Great Metropolitan 16-17. Miss Nellie 25. —JACKSON'S OPERA HOUSE (Gardner Rand, manager): O'Dowd's Neighbors 21.

ROBE—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): The Sudan to good business 16.

ELMIRA—OPERA HOUSE (Wagner and Reis, managers): Annie Ward Tiffany in The Step-Daughter 13 to an undeservedly small house. Julia Marlowe in Much Ado About Nothing to poor business 18. Charles J. Stephenson 21-23.

SYRACUSE—WHITE OPERA HOUSE (Wagner and Reis, managers): Dantoch's Concert to a big house 15. —WISSE AND MANDVILLE, of this city, have written a very pleasing little opera entitled Carita, and the local opera club have tested the score, and claim it will meet with success.

LYONS—MEMORIAL HALL (F. Chamberlin, manager): Criterion Concert co. of Rochester 17; poor business. Concert good. This closes the tour for the season.

AMSTERDAM—OPERA HOUSE (A. Z. Neff, manager): Held by the Enemy 14; fair house. Kernism 15-21 for which the seats are nearly sold. Henshaw and Ten Brock in The Nabobs 21. —ITEM: Held by the Enemy closed season here.

POUGHKEEPSIE—COLLINGSWOOD OPERA HOUSE (E. B. Sweet, manager): The second performance of By Proxy to a small audience 17. The co., with A. S. Lipman at the head, is a good one with one or two exceptions.

GLOVERSVILLE—MEMORIAL OPERA HOUSE (Will E. Gant, manager): Held by the Enemy 9; small house.

ALBION—NEW GRAND OPERA HOUSE (H. A. Foster, manager): Janie Reilly in The Broom-Walker played a large audience.

WATKINTON—CITY OPERA HOUSE (E. M. Gates, manager): The Old Homestead 10; every seat sold the first day of the advance sale at advanced prices. The New York Symphony Orchestra 11.

SALAMANCA—GIBSON OPERA HOUSE (C. R. Gibson, manager): Charles A. Gardner played a large house 12. —AFRICA: Bob Hunting's Circus exhibited to fair audiences considering the inclement weather 11. His show is better than last season.

CANANDAIGUA—GRAND OPERA HOUSE (McKee and Mather, managers): James Melly in The Broom-Maker 9; fair business. The Sudan 19. —AFRICA: Irwin Brothers' Circus and menagerie pitched tents here 11, but as the weather was decidedly cool, the attendance was not large. Performance gave general satisfaction.

PENN VAN—SHEPARD OPERA HOUSE (C. H. Nelson, manager): The Sudan 19, large house.

COMBES—OPERA HOUSE (E. C. Gagne, manager): Henshaw's Hibernian 12 to good houses. Palmer's U. T. C. test show 17.

CORNING—OPERA HOUSE (A. C. Arthur, manager): Julia Marlowe made her initial appearance in Corning 10 under the auspices and for the benefit of the Alliance Block and Laundry Co. and was greeted by a large and enthusiastic crowd of the elite of our city. —AFRICA: Bob Hunting's Circus drew two packed tents 19.

SARATOGA SPRINGS—TOWN HALL (Hill and Conlan, managers): "Ben Hur" with Frederick D. Lower, reader, and illustrated by thirty-two tableaux, for benefit of Y. M. C. A. 12 to a large house. The drilling, posing and costuming were superintended by Agnes Record, of Jersey City. —PUTNAM MUSIC HALL (Abel Putnam, Jr., manager): Held by the Enemy 14 for the benefit of the ushers and employees to large attendance.

NORTH CAROLINA

FARGO—OPERA HOUSE (Charles Gottschalk, manager): Gordon's Minstrels to fair business 16. —ITEM: Gordon's Minstrels wore their new uniforms for the first time in our city, and their red coats made an attractive spectacle in the street parade.

OHIO

COLUMBUS—PARK THEATRE (Owen and Layman, managers): J. R. Cumpson 12-14 in The Merry Cobbler; business fair. Holden Comedy co. 15-17; satisfactory performance. Kennedy's King Laugh-Makers 21-23; Melville Sisters 24-26. The house will close for the season June 4. —GRAND OPERA HOUSE (Dark): —ITEM: A Railroad Ticket, a new farce-comedy by Columbus authors (Blaney and Gaites), will go on the road next season. —Mr. Talbot, of the firm of Dickson and Talbot, proprietors of the new Henrietta, is on a trip to South America.

DAYTON—THE PARK (Harry E. Feicht, manager): Kennedy's King Laugh-Makers commenced a week's engagement 16, and have turned people away at every performance. Co. excellent. Melville Sisters 21-23. —CURS: Paul J. Fleming is in the city ahead of the Melville Sisters. —The Barnum and Bailey Show will be here 26. —The season at the Park will close June 4. It has been the best this popular-priced theatre has ever had. —It is rumored that Forrest Robinson will not be the leading man at Memorial Hall, Soldiers' Home, during the coming Summer, as he is unable to get a release from a previous contract. The season will open June 4.

STREUBENVILLE—CITY OPERA HOUSE (W. D. McLaughlin, manager): Marie Prescott in Cleopatra 12 to a small but appreciative audience. Co. fair. —ITEM: Billy Barry, of Gorman Brothers, is here, and his friends are making his short visit a pleasant one. He will go with Primrose and West next season.

PORTSMOUTH—GRAND OPERA HOUSE (H. S. Grimes, manager): The Holden Dramatic co. 9-12 to fair business.

SAVANNAH—BIRD'S OPERA HOUSE (Carter and Judson, managers): McGinty Family 16; good house; performance good.

MARION—MUSIC HALL (James R. Sargent, manager): Mosley and Perry gave Damon and Pythias 16 to good business.

KENTON—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Baldwin Comedy co. 12 to 14; popular prices to good audiences. The co. presented Passion's Slave, Vagabond Streets of New York, and Woman Against Woman.

UNIONVILLE—CITY OPERA HOUSE (Elvin and Van Ostran, managers): Charles A. Gardner in Captain Karl to the largest audience of the season at advanced prices 16. This closes the season here. —TOLEDO—WHEELER OPERA HOUSE (S. W. Brady, manager): The Kendals in A Scrap of Paper to S. R. O. 16. —PEOPLE'S THEATRE (Brady and Starwood, managers): The Kendals, with W. A. Whitaker as the star, to fair business 17-21. The Fast Mail 22-25.

EAST LIVERPOOL—BIRD'S OPERA HOUSE (John Thompson, manager): Pat Maloney's Specialty co. 11; very small audience.

HELLEFONTE—GRAND OPERA HOUSE (T. L. Hutchins, manager): Little Tycoon closed the season here 22. Down on the Farm was booked for 4 and Tom Sawyer 12, but both have fallen by the wayside. The house will be reopened late in August.

VERNON—WOODWARD OPERA HOUSE (Hunt and Green, managers): Pulse of New York 15; fair business. Fred. Mosley and Edmund Perry 15; Julius Caesar 16; large and delighted audience. —OPERA HOUSE: Closed.

PENNSYLVANIA

HARRISBURG—ELKS: B. P. O. E. Lodge No. 29 was instituted 17. The lodge starts with two members of various callings, none, however, being connected with the profession in any capacity. Following is a list of officers: Exalted Ruler, Meade D. DeWetter; Esteemed Leading Knight, Joseph M. Means; Esteemed Loyal Knight, Charles H. Bonniel; Esteemed Lecturing Knight, Charles Myers; Secretary, Charles H. Chaynes; Treasurer, Robert B. Roberts; Exalted, Charles Kohler; Trustees, Horace A. Chaynes, John A. Fritchy, (Mayor) Charles J. Rader, Esquire, William M. Sanford, Inner Guard, H. K. Mayer; Chaplain, James C. Thompson; Organist, Charles J. Rader.

READING—ACADEMY OF MUSIC (John D. Misher, manager): De Lange and Rising with a good co. gave Tangled Up in a Tangled Up 11, 12. It is a first-class comedy with many amusing complications, De Lange and Rising taking the principal characters. Mr. Rising's songs were enthusiastically received. The serpentine dance by Lottie Mortimer made a great hit. —EDEN MUSIC (George W. Middleton, manager): Large business continues.

LANCASTER—FULTON OPERA HOUSE (B. and C. A. Yecker, managers): Little Lord Fauntleroy to two large audiences 14. After the matinee a delightful orange reception was given by the co. to the children present. Julia Marlowe appeared for the first time in this city in As You Like It 16, and received an ovation. The house was crowded, and the receipts were over \$1,000. Miss Marlowe was the guest of Jacob L. Steinmetz and wife, while in this city. Roland Reed presented The Club Friend to a large audience 17. Creston Clarke 21. —ITEM: Roland Reed will close his season on 25.

PITTSBURGH—MUSIC HALL (W. D. Evans, manager): Kitty Rhoades opened a week's engagement to a crowded house 16. This closed the season here. —ITEM: Kitty Rhoades closes her season 21, and will open at Albany, N. Y., Aug. 8.

BETHLEHEM—OPERA HOUSE (L. F. Walters, manager): Cleveland's Minstrels 17; good business; audience extremely well pleased. —ITEM: W. S. Cleveland has leased the Arch Street Theatre, Philadelphia, for ten years; she will leave the co. (which will remain on the road all Summer) in a week, and attend to the bookings, etc., for his new venture.

WIKESPORT—Ground was broken 18 for a new \$75,000 opera house on Fifth Avenue, this city. Mr. George Altmeyer is the principal in the enterprise.

YORK—OPERA HOUSE (R. C. Penta, manager): Keller 16, assisted by Mrs. Keller, to an extremely large and well-pleased house. House closed for season. During the Summer the house will be entirely remodeled. —ITEMS: Manager Penta, accompanied by a number of York Elks, assisted in instituting a lodge of Elks at Harrisburg 17. —The Julia Marlowe co. enroute from Baltimore to Lancaster, spent several hours here 16. —F. P. Perley, press agent of the Barnum-Bailey show, is a prince of good fellows.

HARTLEIGH—HAILE HALL: Owing to the destruction of the Grand Opera House, May 14, Waite's Comedy co., who were playing a week's engagement here, gave their final performance in Haile Hall 14 to very good business. After the performance they disbanded. —AFRICA: Forepaugh's Circus to very large business afternoon and evening of 19.

EL TOBORA—ELEVEN AVENUE OPERA HOUSE (E. C. Ward, manager): The Sudan 19, a packed house. Katie Claxton 14 presented The Orphans to a small but well-pleased house. Marie Prescott 16 in Cleopatra with her excellent co. gave a delightful performance. Roland Reed 18 drew a paying house, everybody pleased.

POTTSTOWN—OPERA HOUSE (C. F. Strohl, manager): Keller 16; S. R. O.

WASHINGTON—OPERA HOUSE (T. G. Allison, manager): Sybil Johnson 18 in The Cuckoo

Case was booked for 10, but canceled on account of Miss Johnson's illness. Roland Reed 19; Robert Downing 21.

GREEN—PARK OPERA HOUSE (John W. Kerr, manager): Tuxedo 17; large and well-pleased audience.

ALLEGHTOWN—MUSIC HALL (R. M. Whitesell, manager): The regular season closed at this house 12 with the De Lange and Rising Comedy co. in Tangled Up to fair business. The Emerald Dramatic Club, of this city, very creditably presented The Octoroon to a well-filled house 14.

TYRONE—ACADEMY OF MUSIC (M. S. Park, manager): Little Lord Fauntleroy 12; large business. De Lange-Rising co. in Tangled Up for the benefit of Tyrone Lodge of Elks 17. The season here will close next week with home entertainments.

BEAVER FALLS—SIXTH AVENUE THEATRE (Cashbaugh and Bell, managers): The Moss Family Jollities 12 closed a highly successful season to the capacity of the house, standing room being at a premium at 7:30. —OPERA HOUSE (J. C. Rose, manager): McRobney Family 25.

WHEELER—ARCADE OPERA HOUSE (F. M. Koene, manager): Marie Prescott in Cleopatra 12; large house; satisfactory performance. Local talent gave the war drama, From Sumpter to Appomattox, for the benefit of Company E Fifteenth Regiment, N. G. P. 11.

EASTON—OPERA HOUSE: Hands Across the Sea 14; fair house; good performance. The coming theatrical event is Rose Coghlan in Lady Barter 26, under the auspices of Easton Elks.

MEADVILLE—ACADEMY OF MUSIC (E. A. Hempstead, manager): The closing nights of the New York Athenum co.'s stay 23 were marked by rather light business. Charles A. Gardner in Captain Karl drew a packed house 21, giving a very satisfactory performance.

LEBANON—FISCHER'S OPERA HOUSE (George H. Spang, manager): Keller 17; De Lange and Rising's Tangled Up co. 17; large and enthusiastic audiences. This closes the season here.

JOHNSTOWN—ADAMS' OPERA HOUSE (Alexander Adams, manager): Marie Prescott in Cleopatra here for the first time to good business, and gave general satisfaction. Punch Robertson 16 to poor business at cheap prices. Co. far below the average.

RHODE ISLAND

PROVIDENCE—OPERA HOUSE (Robert Morrow, manager): Robert M. Wade presented Rip Van Winkle to a large house 22. Brown University Operatic Club produced the local opera in two acts entitled Cupid 19, 20, to large and appreciative audiences 19, 20. Miss Helvett 16-18; fair houses. —GAIETY OPERA HOUSE (E. K. Byram, manager): Louis James in The Banker's Daughter to good houses week ending 19. The Fire Patrol 16-18; The Dazzler next. —WASHINGTON THEATRE (H. Racheller, manager): Manchester's French Folly co. played a return date 9-14 and although here early in the season drew large houses. Fay Foster Burlesque co. 16-21; Parisian Folly co. next.

LOTHROP'S MUSEUM (George E. Lothrop and Co., managers): Lothrop's stock co., headed by Ethel Tucker and B. Percer Halden, produced the comedy drama Tried and True 9-12. The drama was preceded by the laughable farce entitled The Wonderful Gold Cure; My Awful Dad 16-21; Vendetta 23-25; East Lynne 26-28. —DYER'S OPERA HOUSE (Oliveville, Edwards and Baker, managers): The Streets of New York was presented by the stock co., with E. Gordon Edwards at the head, 9-14. The Shanghai 16-18. —INDEPENDENT HALL (Ed. Martin, manager): Concert by the Boston Festival Orchestra assisted by Rose Stewart, soprano, 17; Whitney Mockridge, tenor; Max Heinrich, baritone; Felix Winteritz, violinist; and Franz Kummel, pianist. —ITEMS: Thursday evening, 18 H. W. Callender, manager of the Providence Opera House and his assistant, Charles C. Collins, were tendered the complimentary benefit. The attraction was Rip Van Winkle and was presented by Robert M. Wade and co. to a large and appreciative audience. —The Fay Foster Burlesque co. will close season 21. —The Fire Patrol closed season at the Gaiety Opera House 21. —W. K. Beck, of Forepaugh's Circus, was here 16, 17. —A. Phillips has succeeded Gordon Edwards as manager of Dyer's Opera House, Oliveville. —The ten-day May Promenade Festival closed Wednesday, 19, and was a decided success. Messrs. Shibley and Reeves deserve great praise for the excellent talent secured. Nina Bertini was the soloist, Sunday, and received great applause. —Ed. Hunt, in advance of the Parisian Folly co., was in this city 17. —The Providence Opera House closed season 19.

SOUTH CAROLINA

COLUMBIA—OPERA HOUSE (Eugene Cramer, manager): William Tell was presented by the Cramer Dramatic Club of this city to appreciative audiences 11, 12. Mr. Cramer's impersonation of the Swiss patriot was artistic, while the other parts were taken in a manner that showed careful training and conscientious work. The Swiss scenes, which Mr. Cramer had prepared specially for the occasion, were unusually fine and won much admiration.

CHARLESTON—OWENS' ACADEMY OF MUSIC (Charles W. Keogh, manager): Dunbar Broderick Opera co. in Mikado, atrofie and Princes of Persia, week of 17. The Supreme Lodge, Knights of Honor, now in annual session here, attended the performance in a body on 12; the house was crowded in honor of the occasion, the performance was preceded by a tableau representing the Order. The co. also rendered the Knights of Honor ode with fine effect. —GRAND OPERA HOUSE (L. Arthur O'Neill, manager): Jules Cesar opera co. week ending 17 in Martha, Fra Diavolo and Black Hussar to very satisfactory business.

CAMDEN—OPERA HOUSE (E. M. Roberts, manager): Trifles, by amateurs, 12 to a large and well-pleased audience. This play was written by Miss Charlotte Kershaw, of Camden, and while the plot is not deep, it permits of a great deal of acting. It was creditably performed. The principal parts were taken by Miss Lulu Lang and Mr. L. T. Baker. Sixteen people in the cast.

TENNESSEE

KNOXVILLE—STAUD'S THEATRE (Fritz Staud, manager): Dark. —ITEM: The Elks of this city held their first annual picnic at Lake Otessee 11.

NASHVILLE—THE VENDOME (W. A. Sheets, manager): Leading amateurs are presenting this week The Naid Queen to crowded houses. It is a beautiful spectacular and charmingly presented. The proceeds will go to "The Hospital of the Good Shepherd," a most worthy charity. —ITEMS: Fritz Staud, of Knoxville, will take charge of the Vendome 1, and is now engaged in booking his time for next season. He has wisely engaged W. A. Sheets as his local manager for the Vendome, and Manager Sheets will leave soon for New York to personally look after the booking. There is not a more clever or more competent booking manager in the profession than Mr. Sheets, and congratulate Manager Staud upon his good luck in securing him.

TEXAS

RUTLAND.—**OPERA HOUSE** (A. M. Higgins, manager): Charles Frohman's Comedy co. in Jane to a large audience. 12. Rose Hill's English Folly co. to a fair audience 14.

VIRGINIA.

NORFOLK.—**ACADEMY OF MUSIC** (A. R. Duesbury, manager): Temple of Fame, for charitable purposes, 11, and matinee 12, and concert for the benefit of the local lodge of Elks 16, drew large audiences.

WASHINGTON.

SEATTLE.—**SEATTLE OPERA HOUSE** (I. W. Hanna, manager): Marie Wainwright 1-11; good performances. Gus Williams 12, 13; good houses. **CORDELL'S THEATRE** (K. E. French, manager): Ten Nights in a Bar-Room 1-11; good houses. Muldoon's Picnic 16-17.

TACOMA.—**THEATRE** (S. C. Heilig, manager): Gus Williams in Kipper's Fortune 1-11; very poor house. Marie Wainwright 12-14. **LEWIS** (S. C. Heilig): Heilig is off duty for a few days on account of illness. Gus Williams has secured Ross and Fenton for the coming season in April Fool.

WISCONSIN.

CHIPPWA FALLS.—**OPERA HOUSE** (W. H. Stoddard, manager): Hi Henry's Minstrels 1-11; large and well-pleased audience. Professor Harrington 16, 17; good business. Limited Mail 18; Fun on the Bristol 21.

WEST SUPERIOR.—**GRAND OPERA HOUSE**: Last opera co. in The Queen's Mate to a full house 15. Continue in Carmen to a large and well-pleased audience.

FOREIGN.

ROME.

MAY 2.—Ernesto Rossi, the great, has been setting our minds to rest by a magnificent rendering of Cardinal Richelieu. Often and often have I thought, in silence and alone, that Richelieu would be a bit in Rome if rendered by a Salvini, Rossi, Pasta, Novelli, or a Dornicini, and at last, my thought has found life. At last, after fifty-three years or thereabouts, Bulwer's magnificent drama has reached Rome. The journey from London to Rome has been long, but it has been accomplished safely, and Rome has welcomed Richelieu in triumphal style.

Rossi, indeed, is an admirer of Bulwer, and never travels without one or two of his novels in his portmanteau. He always intended showing Italy what Bulwer's dramatic genius was like, and he has succeeded in opening his countrymen's eyes to the fact that England's dramatic literature does not end with Shakespeare. Italians are astounded at this new proof of England's dramatic wealth, and, no doubt, other gems in comedy, as in drama, will ere long follow.

Italians, as I have frequently stated, are tired of the monotonous subject used in French dramas, and they are loudly clamoring for something more original than divorce suits. Ibsen and his kind do not take here, either—whereas Shakespeare fills the theatre whenever given. Other translations from English have also been successful, and there is every chance for the classic English drama, at last, becoming as well known in Italy as in England and America. Meanwhile, Rossi's Richelieu is a wonderful performance, and a greater success, than anything given of late in a Roman theatre. It has even had more success than Louis XI, being less solemn and having more life in it.

Rossi always attracts an "elect" public, and on this occasion, he was applauded and cheered in many languages, the theatre being filled with connoisseurs of many nations, drawn here for the International Congress of the Red Cross. Rossi's Richelieu is a perfect artistic creation. He has evidently made a study of the part, and has succeeded beyond even his own expectations.

With Richelieu, he begins and ends all dramatic novelties in the Roman theatres, and the letters I receive from friends in other towns of Italy are equally bare of novelties.

And there a new play is announced from the provinces, but as its life is generally shorter than the life of a toad, it scarcely bears a mention.

At Spoleto a new comedy, *Coward*, was applauded, but it was not repeated. At Genoa, *Contessa Ricci* had the same fate. Some Greek scenes by Niccolini, were barely tolerated in Bologna. Giacomini's old play of Christopher Columbus, on the contrary, pleased immensely at Genoa, but there was a reason for that. Venice, a one-act play in the style of *Cavalleria Rusticana*, pleased, and was repeated at Lucca. Mentioning Cavalleria, it reminds me that Mascagni's *L'Amore Fritz* has finally conquered all its detractors, and is having a triumphal tour through Italy.

Mascagni, besides the *Rautan*, is setting *Vestilia* to music. The plot is taken from a novel of the same name.

Verdi has really finished his *Falstaff*. He told this himself to his friends, Botta, Ricordi, and Madame Stolz. "I am not going to tell it," he said, "Falstaff is finished."

The dear old master looks strong and healthy, and seems very cheerful. The opera will not last more than two hours and a half, although it contains several thousand more notes than *Otello*. Whilst instructing the opera, Verdi works one hour and a half a day, and there is not a single correction in the proof-sheets.

Maestro is to be *Falstaff*. This one bit of news alone is worth a whole letter, *non c'ero*.

The first performance of *Falstaff* will take place at the Scala of Milan, in January or February, 1924, and immediately after it will be given in Rome, though it is not yet known at what theatre.

"Shall I tell you why I wrote Falstaff?" said Verdi a few days ago, to some friends. "Because Botta wrote a libretto so full of comedy that it was an amusement to set notes to it, and I may say, that Falstaff has afforded me the greatest delight of all my life."

"And it will add another leaf to your wreath of glory," said a friend.

"Glory," said Verdi, "that's good only for youth and women!"

By and bye he added: "I will not conceal the fact that I feel capable of writing again, and who knows? My imagination is not yet dead. The only thing that frightens me is the material fatigue of filling so many sheets of paper with notes and signs. If it were not for that!"

Could not Edison come to the old master's aid? Mascagni's success has brought a whole host of small fry to the surface of the waves of sound. Before the *Cavalleria Rusticana* there was so much discouragement that no manager dared produce a new opera. Now, on the contrary, managers wildly hope to find a new Mascagni in every novice who offers an opera. Thus, we have had a Pellegrina, an Andrea del Sarto, a Malarica, a Cymbeline, a Pagliaccio, and a Fide. Christopher Columbus, by Franchetti, is to be given in Genoa during the Columbus Centenary Festival, and it is already well spoken of.

Of those given in Rome, Cymbeline has been the most successful, though I doubt whether it will ever surpass the *Alps*. The composer rejoices in the Dutch name of Van Westerhout, and he is a Wacenerian in style. He was born in Bari, and he is not yet thirty years of age. He is known for some very good drawing-room music.

The libretto is taken from Shakespeare's *Cymbeline*. *Encore Shakespeare!* *Tonnoir Shakespeare!* *Encore Shakespeare!*

This is the first letter I write to you since Easter. I must, therefore, say a few words on the performance of Mozart's *Requiem*, and Pergolesi's *Stabat*, given at the Lazzarini Theatre during the Holy Week. Both Mozart and Pergolesi were already withdrawn in spirit from the world when they wrote these two inspired compositions. Their souls were yearning with sadness for something beyond this life, and their names are linked together in genius, misfortune, and premature death. Mozart and Pergolesi are two of the brightest stars in the musical firmament of the eighteenth century, and those two works were the last cries of anguish of their suffering souls.

Mozart, who wrote in a few years enough to make the glory of ten masters, died at thirty-five years of age in the most squalid poverty. Courts admired him, half Europe applauded him, but he died in poverty. Legend says that a mysterious stranger

visited Mozart, and asked him to write a mass for the funeral of a great man. He did not say who this great man was, but he was Mozart himself. The mass was scarcely finished when the greatest genius that the history of music can record passed away. The petted boy of Maria Theresa's Court had reached manhood to starve and die!

Pergolesi's life was still shorter and more unhappy. Here also legend steps in. He fell madly in love with a highborn lady—Maria Spinelli—and was ignominiously driven from her presence, and threatened with death, if he dared show himself again—the girl, however, loved the poor musician, and to escape another marriage, entered a convent. Once there, she begged Pergolesi to write a *Stabat*, because they had first met during a performance of Scarlatti's *Stabat*. Pergolesi wrote this *Stabat*, in a dying state and its last verse, *quando tuus spiritus auras hauris* was his last breath. He was only twenty-six years of age when he died. His family received the price that was to have been paid to him for this work—and the sum was ten ducats. Pergolesi also wrote the *Servant Padrona*, which was given lately in Rome, with so much success. Monuments are now being raised to Wolfgang Mozart and Pergolesi. Better far had the world been kinder to them, when they were in and of the world. The silver bedstead, on which the popular warbler of *Terzina* rests her weary limbs in her Welsh Castle, would have kept the composer of *"Batti, Batti"* in luxury, but he died on straw.

Such is the difference between *aria* and *aria*. Fortunate are the musicians whose lot has been cast in this century, if we compare it with the lot of those who lived, struggled, starved, and died a hundred years ago. Oh, oh, but I think I am moralizing! That will never do.

I find I have omitted to note a one-act piece by Signor Filiberto and called *Spots on the Sun*.

Count Bosisio is the son of his town, and his *Syndic*. He is also an ex-Austrian colonel. He is good, brave and generous—a heart of gold in a rough shell. *Sans peur sans reproche*, as his townspeople call him. Being a bachelor, he has a housekeeper, and with him lives a young lieutenant, Paolo, the son of a field companion of the Colonel, as he says, at least, but in truth, Paolo is his own son and the housekeeper is his mother. Paolo being ordered with his regiment to Sicily, the two old folks are so cut up that the truth comes out. Then the Colonel decides to make things straight, though he shrinks from making the whole town know that there were "spots" on his son. However, when a friend tells him that the town had seen these "spots" from the fire the Colonel marries the housekeeper and Paolo has legitimate parents at last. The sketch pleased for its naturalness, and also because it was splendidly acted by Zaccanti la Marini as the Colonel's housekeeper.

S. P. Q. R.

FOREIGN SCENES.

Lady Violet Greville's adaptation of M. Greville's novel, *Les Epreuves de Raimon*, was produced at the Lyric. It is in four acts and deals with the abduction of a peasant girl by three subalterns of the Imperial Guard.

Le Fils de Coralie, recently revised at the Gymnase, met with the success which has always attended it. The role of Coralie was played by Mlle. Antonia Laurens and that of Daniel, Coralie's son, by Rafael Duflos.

The German opera season, under the conductorship of Herr Mahler, will begin June 3 at Covent Garden. The list of artists includes Klafsky and Teley, Wiegand, Alvary, and some others from the Hamburg Opera House. The repertoire consists of *Edelfeld*, *Tristan* and *Isolde*, and the four selections of *Der Ring des Nibelungen*.

Maria Halton is meeting with great success in Australia.

Dr. Colisson's new and original comic opera, *Scotchman*, was brought out at the Queen's Theatre, Dublin. Percy French and Brindley are the librettists. The opera is said to be tuneful and bright.

Patti will give two concerts at the Albert Hall in June, and after that she expects to rest until Oct. 1, when she again sings at the Albert Hall. Afterwards she will tour through the provinces until Nov. 1.

Dublin audiences are delighted with Wilson Barrett and Maud Jeffreys, who are playing at the Gaiety. Claudian meets with especial favor.

Free organ recitals are given every Sunday afternoon at the Royal Albert Hall.

Florence Wilton has been engaged to play principal boy at the Aquarium, Brighton, next Christmas.

Mrs. Bernard Shaw is receiving remarkably good notices from the Australian papers.

At a recent matinee of Henry VIII, at the Lyceum, the doors were opened half an hour before the regular time at the request of the police. This was done on account of the enormous crowd which overflowed from the pit entrance down the Strand.

Princess Karadisa has published a volume of maxims, entitled *Ethicalities*. She observes: "Not to be able to play the piano is a talent as charming as it is rare."

The Fringe of Society at the Criterion is not meeting the success that was expected.

On May 3 Miss Ivanova will give a matinee of Edward Ross's version of *Avantures*. The cast includes Herbert Waring, Somerset, Eversfield and Miss Alderwood. The role of the adventures will be played by Miss Ivanova herself.

Sigrid Arnoldson has been a great success in Paris, especially in *Carmen*. At a recent representation of this opera over five hundred persons were turned away. It is said that since the days of Mme. Galli-Marie, who created the role, no interpretation equal to Mme. Arnoldson's has been witnessed in Paris.

A little theatre will be opened on the first story of the Eiffel Tower June 1. There will be Sunday matinees. Gaston Arman Caillavet is writing a *comedy*, *Paris en l'air* for the new venture.

Henry Irving contradicts the report that Mansfield will appear at the Lyceum next season.

Bernhardt will reopen the Shaftesbury in all probability on May 25 with *Cleopatra*.

Les 24 Jours de Clairette, a vaudeville operetta, by Raymond and Mars, was produced at the Theatre des Folies Dramatiques recently. The music is by Roger. The role of Clairette was played by Mlle. Ugalde.

There will be but six Richter concerts this year, as Dr. Richter cannot arrive in England until late in May. The first concert will take place May 10, and the last on July 4.

Lionel Brough has been severely criticised for introducing "Ta-ra-ra-boom-de-ay" into The Mountebanks.

Rubenstein's new Biblical opera, *Moses*, is said to be only suitable as a concert piece. If given in its entirety, it would last over eight hours.

Isidore de Lara proposes to give a series of recitals from his opera, *The Light of Asia*, in London. Edna Gray and de Lara himself will sing the principal parts.

Palmerston is expected to play at one of the London Philharmonic concerts some time this month.

A number of love poems by Armand Silvestre, were recited recently at the Theatre d'Application by Mlle. Nielot, Gaston Strevey, and Bremond. Each poem was illustrated by tableaux vivants. Some of the subjects were: Adam and Eve, Venus and Adonis, Des Grieux and Manon, and Judith and Holofernes. This new idea proved very successful, and will be followed by similar representations.

The White Rose, based on Scott's "Woodstock," was produced recently at the Adelphi. It draws fairly good houses, in spite of much adverse criticism.

DYEING AND CLEANSING.—Costumes cleaned and renovated. Special rates to the profession. Orders by express promptly attended. Goods forwarded. Discount on company work.

Lord's Dyeing and Cleansing Office, 23 E. 15th St., bet. Broadway and 2nd Ave.

DATES AHEAD.

Managers and Agents of travelling companies will have as follows their dates, mailing them in time to reach us by Friday.

DRAMATIC COMPANIES.

ALBA HEYWOOD: Robinson, Ill., May 24; Danville, 25; Crawfordville, Ind., 26; Frankfort, 27; Delphi, 28; Logansport, 30; Kokomo, 31; Elwood, June 1; Anderson, 2; Union City, 3; Portland, 4; Hartford City, 6; Huntington, 7; Rochester, 8.

AUGUSTUS DALL: Brooklyn, N. Y., May 21-23; Boston, Mass., 24-26; June 1.

ARIZONA JOE: Louisville, Ky., May 23-25; Indianapolis, Ind., 26-28; June 1.

ADA GRAY: Indianapolis, Ind., May 23-25.

A. R. WILDER: Oroville, Cal., May 23-25.

ALICE: Helena, Mont., May 24.

ALVIN JONES: Belfast, Me., May 24; Pittsfield, 25; Calais, 26; St. John, N. B., 27.

ALEXANDER SALVENDY: Boston, Mass., May 25.

ANNIE MITCHELL: Elkhart, Ind., May 23-25.

BEAUMONT CLAXTON: Corpus Christi, Tex., May 24; Floresville, 25; San Antonio, 26-28; Seguin, 30; Luling, 31; Gonzales, June 1; Flatonia, 2; Schulenburg, 3; Wexner, 4; Columbus, 6; Eagle Lake, 7; Richmond, 8; Houston, 9-11.

BLUE JEANS: San Francisco, Cal., May 26-June 1.

BOBBY GAYLOR: New York city May 26-27.

BERNARD BARBOUR: Cheyenne, Wyo., May 23-25; Greeley, Colo., 27-31.

BOSTON COMEDY (Webber's): Quebec, P. Q., May 21-June 1.

BY PROXY: Philadelphia, Pa., May 23-25.

RODOLPH COMEDY: Joplin, Mo., May 23-25.

CHIEF AGENT COMEDY (Berlins): Antigo, Wis., May 23-25.

CHAS. S. DICKSON: Boston, Mass., May 27-June 1.

CHARLIE TOWNSEND: Kingston, Ont., May 23-25.

CORINNE FAIR: Toronto, Ont., May 23-25; Detroit, Mich., 30-June 4.

CRAZY LOT: Ashland, Wis., May 24; Bessmer, Mich., 25; Ottumwa, 26, 27.

CHARLES W. CARNE (Uncle's Darling): Hamilton, Ont., May 24; London, 25, 26; St. Thomas, 27; Chatham, 28.

CLARENCE BENNETT: Shenandoah, Pa., May 23-25; Grandville, 26-June 2; Easton, 6-11.

CARROLL JOHNSON: San Francisco, Cal., May 26-28.

CHARLES J. STEVENSON: Elmira, N. Y., May 23-25; Salamanca, 26-June 1; Bradford, Pa., 6-11.

CHARLES FROHMAN'S STOCK (Boston): Keene, N. H., May 23; Holyoke, Mass., 25; New London, Conn., 26; Hartford, 27, 28.

CLAIR TUTTLE: Pocahontas, Va., May 23-25.

COUSIN LARRY: Phoenix, Ariz., May 24; San Bernardino, Cal., 25; Riverside, 26; San Diego, 27, 28; Los Angeles, 29-June 4.

COURTY FAIR: Hannibal, Mo., May 24; Jefferson City, 25; Kansas City, 26-28; Leavenworth, Kans., 29, 30; St. Joseph, Mo., 31.

COURTY FAIR (Barrows): Boston, Mass., Sept. 7-11.

DEAN AND KETCHUM: Kewanee, Mich., May 23-25.

DAN A. KELLY: Pittsburg, Pa., May 23-25.

DE LARUE RISING: Pittsburg, Pa., May 23-25.

EMMA WELLS: Cantonville, Ont., May 23-25.

E. J. HARRIS: New York city May 26-30; Helena, 31; Minneapolis, 1; St. Paul, 2; Chicago, Ill., 3-5; June 1.

EDWARD HARRISON: Philadelphia, Pa., May 23-25; Brooklyn, N. Y., 30-June 4.

EDWARD GOODRICH: Rockford, Ill., May 23-25.

FRANK DANIELS: Portland, Ore., May 23-25; Marysville, Cal., 26; Sacramento, 27; Stockton, June 1; San Jose, 2; Oakland, 3; San Francisco, 6-11.

FANNY HANFORD: Chicago, Ill., May 16-25.

FREDERICK PAULSON: Harlem, N. Y., May 23-25.

FRANK: New York city, May 9-25.

FRANK MAIL (Hardie and Von Leer's): Blackburn, Eng., May 23-25.

FRANK MAIL (Southern): Toledo, O., May 23-25; Vpsilant, Mich., 30; Ann Arbor, 31.

FRANK MAYO: Chicago, Ill., May 1-25.

GEORGE L. LEBLANC: Cincinnati, O., May 21-25; Pittsburgh, Pa., 27-June 1.

GRANT STOCK: Port Wayne, Ind., March 28-31; 4-11.

GARRETT DAVIES: San Francisco, Cal., April 4-11.

GOLDEN GIANT: Buffalo, N. Y., May 23-25.

GERTRUDE ANDREWS: Canton, O., May 23-25.

GUY WILLIAMS: Spokane Falls, Wash., May 24, 25; Missoula, Mont., 26; Phillipsburg, 27; Anacosta, 28; Great Falls, 29; Butte City, June 1-4; Helena, 6, 7; Bozeman, 8; Livingston, 9; Fargo, N. Dak., 10, 11.

HENRY T. CHAPMAN: Rochester, N. Y., May 23-25.

HAROLD and VON LARUE: Leeds, Eng., May 23-25.

HOBERT HEARDS and WILLIAM HANDE: Boston, Mass., 27-June 4.

HOW AND HOW: Kansas City, Mo., May 23-June 4; Omaha, Neb., 5-8; Lincoln, 9; Kearney, 10.

HOUSE OF THE WARRIOR: Brooklyn, E. D., May 23-25; New York city, 30-June 4.

IMAGINATION: New York city May 16-25.

JANE: San Francisco, Cal., May 16-25.

J. R. COMPTON: Port Wayne, Ind., 24; Logansport, 25; Indianapolis, 26; Chicago, Ill., 27-June 1.

JOSPHINE WOODCUFF: Parkersburg, W. Va., May 23-25.

HELEN MARLOWE: Pittsburg, Pa., May 23-25.

JAMES A. KELLY: Abbeville, Mich., May 24; Battle Creek, 25; Lansing, 26; Ionia, 27; St. Johns, 28; Flint, 29; East Tawas, 30-June 1; Oscoda, 2; Alpena, 3.

J. H. WALKER: Sacramento, Cal., May 27, 28; Marysville, 29; Chico, 30; Salem, O., 31; Portland, 30-June 4; Tacoma, Wash., 6, 7; Olympia, 8; Seattle, 9-11.

JOHN MILLS: Frederick, N. B., May 24.

JARREAU COMEDY: Brooklyn, E. D., May 23-25.

KATE CLAXTON: Brooklyn, N. Y., May 23-25.

UNITED MAIL: St. Paul, Minn., May 23, 25; Minneapolis, 26-June 4.

LOVE PARADE: Mayville, Ill., May 5-June 4.

LYONS COMEDY: Mayville, Ky., May 23-25.

LITTLE NUGGET: Port Huron, Mich., May 24; Flint, 25; Dowagiac, 26; Niles, 27; St. Bend, Ind., 28.

LATER OR: Omaha, Neb., May 26-28.

LEONA E. LARUE: Parkersburg, W. Va., May 23-25.

LOVE ON WHEELS: Middletown, Conn., May 27.

LARUE-ROSE: Mercer, Pa., May 25; Niles, O., 26.

LEWIS MORRISON: Boston, Mass., May 26-June 27.

LYCOUR THEATRE (Frohman's): New York city, Nov. 16-17.

LOUISE HAMILTON: Willimantic, Conn., May 30-June 4.

MADAM and MRS. KENDAL: Chicago, Ill., May 23, 25; Rochester, N. Y., 26, 27; Syracuse, June 2; Utica, 3; Orange, N. J., 4.

MARY WILLIAMS: Lockport, N. Y., May 23-25; Birmingham, 26-June 4.

MR. BARNES OF NEW YORK: Chicago, Ill., May 23-25.

MOONLIGHT ALARM (Pearson's): New York May 23-25.

MISS HELEWELL: Albany, N. Y., May 24; Troy, 25; Syracuse, 26; Rochester, 27, 28; Buffalo, 29-June 4.

MOORE-LIVINGSTONE: Moline, Ill., May 23-25.

MARY HENRY COMEDY: Sioux City, Ia., May 24; Council Bluffs, 25; Lincoln, Neb., 26, 27; St. Joseph, Mo., 28; Atchison, Kans., 29; Leavenworth, 30; Lawrence, June 1; Topeka, 2; Newton, 3; Wichita, 4; Denver, Col., 5-11.

MARY HELEWELL: Denver, Col., May 23, 25; Minneapolis, Minn., 26-June 4; St. Paul, 2.

MAUDE ATKINSON: Cadillac, Mich., May 23-25; Big Rapids, 30-June 4.

PROFESSIONAL CARDS.

MODJESKA

Tour of 1892-93, under the direction of
FRANK L. PERLEY and J. J. BUCKLEY
COMPANY COMPLETE.

Address all business communications to
J. J. BUCKLEY, Boston Theatre,
Boston, Mass.
Until expiration of **FRANK L. PERLEY'S** present engagement.

Maida Craigen

LEADING WOMAN.

Season 1892-93 with

THE MERCHANT and JOSEPH HAWORTH
AT LIBERTY.

Address **THE CLINTON**, 253 West 42d Street.

MISS

Grace OgdenCare **LOW'S EXCHANGE**.

37 Charing Cross.

London, England.

THOS. W. KEENE

SEASON 1892-93.

SPECTACULAR PRODUCTIONS

of the

Legitimate and Classic.Permanent address, **CASTLETON CORNERS**,
Staten Island.

WILLIAM HAWORTH,
Author of **THE ENSIGN**, **LITT & DAVIS**, managers;
ANOTHER MATCH, **LITT & DAVIS**, managers;
THE PEOPLE'S KING, etc.
Notice FOR SALE. Notice
Outright or on Royalty.

VERNE CLIFF, VERNE CLIFF, VERNE CLIFF,
A Positive Union Square Theatre Success, now
being played by the **Crimmer-Liberty Company**.
Address care **LITT & DAVIS**,
223 Broadway, New York.

CARLOTTAAddress **MINOR**.**Francis Hillman—At Liberty**

LEADING AND JUVENILES.

No. 23 East Twelfth Street.
"Francis Hillman is grand as Brutus. He has a magnificent physique and a powerful voice. Mr. Hillman bears a remarkable resemblance to Edwin Booth."—*Fortune* Leader.
"Francis Hillman, who was leading man with Post, the great German actor, appears in some degree of prominence."—*Indianapolis Sentinel*.

Benson H. Pierce

LEADING HEAVIES. 1888-89-90, Richard

Golden's Old Jed Prouty, 1891-92, Old Jed Prouty.

Elmer E. Vance's Limited Mail.

Address **MINOR**.**WM. H. PASCOE**

LEADING JUVENILES.

Season 1892-93 **ALBERT DE MORGES** in
MONTE CRISTO with **JAMES O'NEILL**.
Address this office or agents.

John Lovett, Jr.

JUVENILES, OR MUSICAL COMEDY.

Address care **MINOR**.**ALICE JOHNSON**

PRIMA DONNA SOPRANO.

Engaged for the Summer Opera Season with
S. W. FORT, Baltimore, Md.

AUGUST KUNTZ

MUSICAL DIRECTOR PROCTOR'S THEATRE,
HARTFORD. At Liberty for next Season. Permanent
address, 17 Rockview Street, Jamaica Plain,
Boston, Mass.

E. E. MacFadden

Leading Juveniles and Heavies. Conductor in
Limited Mail. Seasons 1891-92. At Liberty June 4.
Address **MINOR**.

HARRY C. BLANEY

Two seasons with Limited Mail Co. At Liberty.
Boy parts, with specialties. Address 117 S. High
Street, Columbus, Ohio.

Miss GRACE GOLDEN

LA CIGALE CO.

GORDON EMMONS.Actor and Elocutionist. Address **MINOR**.

PROFESSIONAL CARDS.

Alf C. Wheelan

CHARACTER COMEDIAN.

ANNE MELEY'S OPERA COMPANY.

Fourteenth Street Theatre.

CHAS. T. ELLIS

In his new Comedy-Drama.

Count Casper.Address **A. H. ELLIS**,Care **Klaw & Erlanger**, 45 W. 5th Street.**MISS MARBURY.**Representing the Leading Playwrights of
America, England and France.

Manuscripts placed, contracts drawn, orders secured,
royalties collected and promptly remitted. Charges moderate.
Highest references given in New York, London and Paris. Absolute satisfaction
guaranteed. No commission from purchasers.
Good Plays always to be had on Application.
Address, 21 W. 25th Street, New York.

Josephine Cameron

AMERICAN TOUR.

SELECT REPERTOIRE.

Manager of capital and ability wishing to negotiate
for balance of present season, and for 1893-94.
address per route.

Walter Edwards

LEADING HEAVIES.

THE STOWAWAY.Address **MINOR**.**Kittie Rhoades**

Starring in

INSIDE TRACK,
by permission of Mr. Oliver Byron,
DAD'S GIRL and THE CLIFFER, by permission
of E. J. Smartz, Esq.; **Bob, Hilda, Galatea**, etc.

HELEN VON DOENHOFF

CONTRALTO.

Permanent address, Steinway Hall, New York.

Engagements accepted for Concert or Opera.

JEAN VOORHEES

Starring tour.

Only a Farmer's Daughter.

Address per route in this paper.

Season closes June 1. Fall season Aug. 19.

The only party having authority to produce the above play.

C. R. GARDINER, Noroton, Conn.

ANNIE MACK-BERLEIN

Address this office.

Sigmund B. Alexander

Dramatist. Author of Rhein's play, "Judith" etc.
Original plays to dispose of: **A Curtain Raiser**,
Farce-comedy, and **Society Drama**. Address No. 51
Summer Street, Boston, Mass.

WM. H. LYTELL

Touring Pacific Coast in his own play.

ALFRED YOUNGAddress care the American Academy of Dramatic
Arts, 20 East 25th Street.**Marion P. Clifton**

Old Women or Characters.

At Liberty. Agents or care Lafayette Avenue,
Brooklyn, N. Y.**LENA MERVILLE**

INVITES OFFERS.

Address per route **Davies Co.**, of 3, Riverdale
Avenue, Yonkers, N. Y.**Baby Juliette de Grignan**The Clever Child Actress, with Mr. and Mrs. Kennedy's
London co. in "A White Lie"**MAUDE DE ORVILLE**At Liberty. Leads and Juveniles. Address—Lake
Ohio.**AGNES MAYNARD.**

Leading business. MacLean-Prescott Co. At
Liberty, after May 21, for Summer engagement and
season of 1893-94. Permanent address, 220 E. 25d St.

LILLIAN ROWLEY

In **THE AMERICAN GIRL**,
(H. Gratton Donnelly's masterpiece). Written especially
for her. Season closed on account of illness.
Will reorganize after September, 1892.

MISS LEE JARVISSinging Souffles and Legumes.
Care **Marion and Norman**

PROFESSIONAL CARDS.

OSCAR SISSON

Comedy Company.

THE COLONEL

A Brilliant, Humorous and Legitimate Comedy.

JOSEPHINE FLORENCE SHEPHERD

AND A COMPANY OF GOOD COMEDIANS.

Stage Manager, **HARRY SAINT HAIR**Proprietor and Manager, **C. W. HORTON**

Correspondence referring to Route and Booking to

PAUL C. BLUM, Business Manager,or, **H. S. TAYLOR**, 35 West 25th Street, New York.**SAMUEL EDWARDS.**

FROHMAN'S ALL THE COMFORTS OF HOME.

At Liberty after May 26. En route or agents, or address care

SEASONS 1892-93-94.

RANDALL & DICKSON,
112 Broadway, New York**Charles Hanford**

Specially engaged for

JACQUES in AS YOU LIKE IT.**MADISON SQUARE THEATRE, MAY 21.**

SEASON 1892-93.

Starring tour in **JULIUS CÆSAR.**

Address for one week, 24 W. 34th St., N. Y.

LYDIA PEIRCE

Re-engaged with

HOYT AND THOMAS.Address **Madison Square Theatre.****Arthur Hornblow**

DRAMATIST.

In Paris from June 1 to Sept. 1. Address: 7, bis
Avenue de Wagram, Paris.

Permanent address New York city: **Palmer's Theatre.****EDWARD N. HOYT**

LEADING HEAVIES.

AT LIBERTY.

Address 7 Second Street, N. E., Washington, D. C.

ARTHUR PACIE,

BROADWAY THEATRE.

TENOR.

After June 6.

GEORGE OBER

CHARACTER ACTOR.

HOYT'S A TEMPERANCE TOWN.Address **MINOR**.**Roselle Knott****DIANE in PAUL KAUVAR, 1891-92.**

AT LIBERTY. Address this office.

JOSEPHINE LAURENS

(MRS. WALTER LENOX, JR.)

AT LIBERTY.

Address 15 West Twenty-second St., N. Y.

Blanche Seymour

INGENUE, SINGER, DANCER.

The original "Sweetie" in **The Patrol**, at liberty.

3 Orton Place, Buffalo, N. Y.

RAYMOND HITCHCOCK

OPERATIC COMEDIAN.

Address this office.

Mina Gleason

SEASON 1892-93.

GENTLE in SHENANDOAH.

At Liberty. Address this office or Mrs. Fernandez.

Milton NoblesMay be addressed until August, at his residence,
10 First Place, Brooklyn, N. Y.**Richard Harlow**Catherine in **Evangeline**. Seasons 1891-92.

AT LIBERTY.

Address **MINOR**.**Edwin A. Barron**CHARACTER COMEDY. With Robert Mantell
At Liberty. Address Agents, or **MINOR**.**MISS CLARA KNOWLES.**

Character Singing and Dancing Souffles, etc.
in **Form excellent**. Can be engaged. Address
her tutor, **ED COLLIER**, Teacher of Stage
Dancing, 45 Clinton Place, New York

PROFESSIONAL CARDS.

N. Y. Philharmonic Club, 1892-93.

FIFTEENTH SEASON.

EUGENE WEINER, Director

This renowned organization, with

Miss Marion Weed

PRIMA DONNA SOPRANO.

Will make a concert tour through the United States
during the season 1892-93. Managers and Societies
desiring to make engagements with the club, please
address **EUGENE WEINER**, care **Edward Schenker**
& Co., 2 Union Square, New York.

SEBASTIA ROSA GAUTIER, DANCER.

Nellie McHenry Co. At Liberty after May 24.

ELOCUTION, ACTING, ETC.**ALFRED AYRES.**

224 WEST 15TH STREET.

Instruction in elocution, orthography and the actor's art.

Two weeks course, that fully prepares the
average pupil for responsible parts.
Misses **Rose Coghlan**, **Alberta Gallatin**, **Adelaide**
Fitz Allen, **Eliza Warren**, **Mme. Janauschek** and
many others, are numbered among Mr. Ayres' pupils.

There is probably no actor on earth who has
delved deeper into the meaning of Shakespeare's
lines or reads them better. — *Dramatic Mirror*.

Miss Warren's elocution is perfect. No Portia
ever spoke with a finer appreciation of the value of
her words. — *New York Sun*.

Mr. Ayres' Shylock is a masterly performance.
He excels in the intellectual phase of his art. Few
actors have been so successful in cultivating the
difficult art of delivery. — *N. Y. Clipper*.

Mr. Ayres' book, "The Essentials of Elocution,"
fills a vacuum. We have nothing like it, nothing
that so keenly touches the essentials of an art that
bids fair to be lost. — *New York Star*.

There is quite as much difference in teachers of
the actor's art as there is in actors. It is safe to
say nine-tenths of the money spent with teachers,
as they go, is thrown away. — *Dramatic Mirror*.

ROSA RAND

TEACHER OF

ELOCUTION AND DRAMATIC CULTURE.

Students prepared for the Stage, Platform, and
Social Circle. Particular attention given to coach-
ing amateurs, and private theatricals rehearsed.

MISS RAND has, for the benefit of her pupils,
organized a dramatic club, and shall be glad to re-
ceive amateurs of experience. **MISS RAND** can be
seen between the hours of ten and six on Tuesdays,
Thursdays, and Fridays; also Tuesday and Friday
evenings, at her residence.

206 WEST FORTY-SIXTH STREET, CITY.

Mrs. Emma Waller

ACTRESS AND ELOCUTIONIST.

Prepares ladies and gentlemen for the stage in
every detail. Successful pupils: Misses **Maud**
Harrison, **Margaret Mathew**, **Kathryn Kidder**, **Mrs.**
Dion Bouicault, **Cora Tanner**, **Selena Fetter**,
Stella Teuton, **Cora Edsall**, etc.

SHAKESPEAREAN READINGS.

Mrs. Waller has organized a select class for read-
ing Shakespeare and other poets, where the voice,
intonation, and expression of each character is
strikingly defined.

201 West 21st Street, New York.

Mr. Harry Pepper

THE VOICE.

ITS PRODUCTION, TRAINING AND CULTI-
VATION.

Pure school of ballad singing taught. Ladies and
gentlemen prepared, coached, etc., for the stage
opera, concert, etc., both vocally and dramatically.
Vocal Studio. "THE HARMONY."
415 Fifth Avenue, New York.

LAWRENCE

SCHOOL OF

ACTING

106 West 42d Street, New York.

EDWIN GORDON LAWRENCE, Director

The most thorough, practical and successful school
of its kind in the country. Circular on application.

American Academy of the Dramatic Arts.**LUCIEN THEATRE BUILDING, N. Y. CITY****P. H. SARGENT**, Director

Over the season of 1892-93, and for Summer classes.
Apply to **PERCY WEST**, Business Manager.

MARIE BARNUM

English Actress—Academy for vocal culture, dramatic
acting, dancing deportment. The new Dove
Dance. Amateurs coached. Parlor entertainments
superintended. 270 West 42d Street.

PROFESSIONAL CARDS.

SHERIDAN BLOCK

Leads, or Leading Heavies.

EMMA FIELD

Juveniles, Ingenues, or Light Comedy.

Third Season with MR. BARNES OF N. Y.

Address Agents, this office, or per route.

Laura Clement

PRIMA DONNA.

MANUELA, in MISS HELETT.

TIMES—Laura Clement, a very capable actress and singer, resumed her old part of Manuela.

RECORDER—Laura Clement was back in her old place as Manuela, and a very charming Spanish girl she made.

SUN—Laura Clement sang with much more than her usual brilliance.

WORLD—A waltz was admirably sung by Laura Clement.

Address 256 West 25th Street.

ALEXANDER KEARNEY

LEADS.

CHARACTER.

and MALECT.

DISENGAGED.

Address 255 West 25th Street.

Ezra Kendall

Permanent address.

SEA CLIFF, LONG ISLAND, N. Y.

Season of 1892-93.

A PAIR OF KIDS.

Season 1893-94.

A New Inflammation of the Imagination.

Nina Bertini

Prima Donna Soprano.

KING KALIKO CO.

Address 17 East 21st Street, New York.

EDWIN BOOTH

Letters may be addressed

Care DRAMATIC MIRROR.

"BOWSER"

CLARENCE ROGERSON

MUSICAL DIRECTOR.

Address this office

J. J. Fitzsimmons

AT LIBERTY FOR NEXT SEASON.

Address care MIRROR.

Martin Hayden

Address care Frohman's Exchange.

40 West 25th Street.

CARL MARTENS

MUSICAL DIRECTOR.

Late with Emma Abbott, C. D. Hess, Boston Ideals, and McCaul Opera Companies.

Miss Avery Strakosch
Comic opera prima donna and soprano. Now with Trip to Chinatown.

PROFESSIONAL CARDS.

Tour of

CLAY CLEMENT

In a production of

THE BELLS.

HAMLET.

MOUNTBANK.

VIRGINIUS.

CORIOLANUS.

T. F. BONNEAU, Prop. and Manager.

Mauda Rudwell

AT LIBERTY.

For Leads or Gentle Heavies.

Address MIRROR.

Helen Lamont

PRIMA DONNA SOPRANO.

SUMMER SEASON.

PARK THEATRE, PHILADELPHIA.

Address "Park."

FRED LOTTO

4 DISENGAGED 5

MANAGER

COMBINATION COMEDY
AGENT CHARACTER

Address Dramatic Agents or this office.
N. B.—Will accept management of theatre.

Wilson Barrett

Permanent address:

GRAND THEATRE, LEEDS ENGLAND.

Cable address. A. DIATES, London.

DIGBY BELL

Address MIRROR.

GUS PIXLEY

At Liberty.

Season 1893-93.

SINGING AND DANCING COMEDIAN.

Emily Stafford

1166 Madison Avenue.

MARIE SHELDON

(Mrs. Robert Mantell.)

AT LIBERTY. Comedy or Leads

Five years with Augustus Pitou. Address, 104 West 25th Street, or agents.

Mrs. Julia Brutone

Grande Dames and Comedy Old Women.
Closes third season with Mr. Mansfield.
Address 256 West 25th Street.

Address

MIRROR.

AGNES L. WYNNE

Girard Avenue Theatre. Philadelphia, Pa.

EDWARD VROOM

Sol Smith Russell Co.

C. J. BURBRIDGE.

Liberty Season 1893-94. Character-Comedy, Old Men or Heavies.

RICHARDSON COTTON, Leads, Heavies.
At Liberty, 1893-94. Box 20, Wallingford, Ct.

PROFESSIONAL CARDS.



DOUGLAS ATHERTON

Light Comedy, Eccentric Characters, Burlesque

AND

Serio-Comic Female Impersonator.

FROM THEATRE ROYAL, PRINCESS, SURREY, AND PRINCE OF WALES' THEATRES.

SOME CHARACTERS ASSUMED IN EUROPE AND AMERICA.

Pittacus Green, Charles Middlewick, Jack Furbish, Chrysoa, Viscount de Toldie.

Mrs. Chatterton Still, Parthenia, Mother La Frochard, Lady Leatherbridge.

Clorinda and Prince Grand Duchess, Old India, Gaston, Cornev, Etc.

And created CYNTHIA BURDOCK in my NEW PLAY, CYNTHIA'S LOVERS, now called SPOOKS, by Charles Barnard.

Address MIRROR.

Beatrice Norman

AT LIBERTY.

A very capable and finished actress.—*Examiner*, *Harvard*.
Gave an excellent rendition of the part, and won much applause by her magnificent singing.—*New Orleans Item*.

Was Beatrice Norman was a capital heroine.—*Philadelphia Ledger*.

Is a good actress, and has a splendid contralto voice.—*Cincinnati Enquirer*.

Address Agents, or this office.

HILDA THOMAS

Address NEW YORK DRAMATIC MIRROR.

ADA LEWIS

"Harrigan's Tough Girl."

Harrigan's Theatre, New York.

PERKINS D. FISHER, COMEDIAN.

Sixth successful season, starring under his own management, in

«A + GOLD + DAY»

LOUISE CALDERS

as BELLA in BEWITCHED.

Address care MIRROR.

William Blaisdell

PAULINE HALL OPERA COMPANY.

Address care MIRROR.

J. M. BUCKNER

Late Business Manager One of the Finest.

AT LIBERTY 1892-93.

Address Taylor's Exchange, 27 W. 25th Street.

LOUIE K. QUINTEN

As Biddy McShane with Katie Emmett's Waifs of New York.

AT LIBERTY 1892-93.

Address Simmonds & Brown.

Tyrone Power

With RUSSELL'S COMEDIANS.

Season 1892-93.

Address care MIRROR.

W. S. HART.

W. S. Hart as Phasarus created a more favorable impression than the star, and in the reconciliation upon the stage but five years, yet during that period with his brother, followed by his death, he showed a strength of dramatic feeling and truth of impulse that carried the audience by storm.—*The New York Recorder*, December 23, 1891.
The Star is well supported by Mr. W. S. Hart, and the honors of the moment.—*Boston Herald*, Jan. 20, 1892.

Address care Five A's, 4 West 25th Street, New York.

HATTIE HARVEY

Season 1892-93, The Lunch Girl with Hole in the Ground. Engaged for Summer with the Soldiers' Home (Dayton, O.), Stock Company

INVITES OFFERS FOR NEXT SEASON.

Address care MIRROR.

FREDERICK PETERS

HARRIGAN'S THEATRE.

AT LIBERTY SEASON 1892-93. LIGHT OPERA, or MUSICAL COMEDY.

Mr. Peters' solo work in "I've Come Home to Stay," is delightfully done, and his high notes are as sweet and pure as a voice from an angel choir.—*N. Y. Evening World*

Address Agents, or 112 East Sixteenth Street.

EMMA VELYN EDITH

POLLOCK

Address MIRROR.

MARGUERITE and MAUDE FEALY

LEADING

CHILD ACTRESS.

AT LIBERTY.

Address agents, or 21 West 25th Street, New York.

FANNY GILLETTE

Sub-started in A FAIR REBEL. Season 1892-93. At Liberty after April 15.

En route of 77 W. 25th Street

ANNOUNCEMENT TO MANAGERS.

The Established Favorite,

JOHN T. KELLY,

And his Fanny Company.

In a Merry Eccentricity with Musical Interruptions.

McFEE OF DUBLIN

The supporting company will be the strongest money can procure. AN ELABORATE PRODUCTION IN EVERY DEPARTMENT.

Some open time after January 7. Communicate with **G. M. WELTY, Manager, 1127 Broadway, New York, case Springer Litho. Company.****MUSIC HALL,
MIDDLETOWN, CONN.**

Just completed and ready for booking a limited number of first-class attractions for 1892-93. Probably the most complete and attractive house in Connecticut.

Seating capacity, 1,100; boxes, 70; parquet and circle, 300; balcony, 300; gallery, 100. Furnished with chairs throughout from Andrew-Demarest Co. House elegantly decorated and upholstered. Lighted by electricity and gas; heat-d by hot air. Commodious lobby, foyer, and retiring rooms. Stage 25x8, height to rigging 10 ft. Wines and liquors served by a bar, and complete machinery for the presentation of any attraction traveling. A complete equipment of scenery by Richard Warston. Twelve dressing rooms on stage level and above, washroom in basement for minstrels. Large church organ in rear of stage for rental. Entire house from plans by F. H. Kimball, New York.

Patronage resources 25,000. A personal examination by Managers and Agents desired.

Address all communications to **MANAGER, Lock Box 126.**

**St. Charles Theatre
NEW ORLEANS, LA.**

Remodeled and refitted. First-class attractions at popular prices. The most successful theatre in the South. Address

MRS. DAVID BIDWELL, or P. T. CALDWELL,

Park Avenue Hotel, New York.

**CARL A. HASWIN
IN THE
SILVER KING**

Sole Owner of the American Rights.

Managers with open time Season 1892-93, address

**S. W. COMBS, Agent,
1127 BROADWAY, New York.****SOUTH BEACH, STATEN ISLAND.
THE GREAT OPEN AIR BALLET AND
WAR SPECTACLE.
FALL OF
PLEVNA**Will open for the Summer Season
WEDNESDAY, MAY 25.**HEAR YE ALL!**

May 27 1892.
Dissolution of partnership of **R. R. FITZ AND COMPANY.**
I hereby notify that I have this day disposed of my interest in **A BREEZY TIME**, and am **NO LONGER CONNECTED WITH IT.**

I therefore have withdrawn from management of same, and am ready to do business with first class theatre or attraction.

DAN'L SHELBY.

NOTICE!

I, the undersigned, desire to state that I have purchased an interest in the **Farce-Comedy, A BREEZY TIME.** The play is now my sole property, and will be presented under my direction during the coming season. Managers holding contracts made by **DAN'L SHELBY**, the former manager, may depend upon them being faithfully fulfilled by **E. B. FITZ, Proprietor.**

Address all communications for time and terms to **E. B. FITZ, Proprietor,
25 West Thirtieth Street, New York.
Care Klaw & Erlanger's Exchange.**

Scenic Artist Wanted

To work on large contracts. Must be first-class Exterior Painter. Services desired immediately. Long engagement and good salary for the right man. Address

**SOSMAN & LANDIS,
27-29 Clinton Street, Chicago, Ill.**

TO ALUMNI.

The fifth annual meeting of the Alumni of **The American Academy of the Dramatic Arts** will be held at 10 A. M. on **MONDAY, JUNE 13**, at the Berkeley Lyceum, 17 West 44th Street. Come.

**The Actors' Fund of America.
ELEVENTH ANNUAL MEETING.**

NEW YORK May 2, 1892.
The annual meeting of the Actors' Fund of America Association will be held at Host's Madison Square Theatre, on Tuesday, June 7, 1892, at 10 o'clock, A. M., when the election of Officers and Trustees will take place, and the reports of the past year's work submitted. All members of the Actors' Fund can obtain tickets of admission by making personal application to the office of the Fund, 22 West Twenty-eighth Street.

Exercises commemorative of the Eleventh Anniversary of the Actors' Fund will be held on the same day at Palmer's Theatre, at 8 o'clock, P. M.

**A. M. PALMER, President.
CHARLES W. THOMAS, Secretary.**

**MUSKEGON,
MICHIGAN.**

All Attractions Playing at my Theatre Played to More Money than any other Town in the West the Past Season.

During the Summer the house will be entirely remodeled; new up holstered opera chairs; a new gallery added making my actual seating capacity 1,400.

Now booking for season of 1892-93.

For time and terms apply to

**KLAW & ERLANGER, H. S. TAYLOR,
or MYSELF.****"Boys, You Know a Good Thing"****FRED. L. REYNOLDS.**

Lessee and Manager, Muskegon, Mich.

Nothing but Success

FOR

**FLORENCE BINDLEY
AND
THE PAY TRAIN**

AT

8 OUT OF EVERY 10 THEATRES

Our business has been larger than any other attraction of its kind. NEXT SEASON EVERYTHING NEW.

NEW

**Mechanical Effects.
Special Scenery.
Music, Songs and Dances.
Musical Specialties.**

Last but not least, **A NEW COMPANY.**

WANTED—Only first-class: Heavy man, German or Irish comedian, light comedian who can sing (opposite part to Miss Bindley), and sousrette as understudy.

Address

CHAS. F. DITTMAR,

1010 Summit Avenue, Jersey City Heights, N. J.

Opening
Attraction
of
Mr. E. C. WHEAT
Resident
In
5th
AVENUE
THEATRE

THOMAS H. PRATT'S

Chas. Paerner
and Maurice
Sarrymore's
Romantic Opera.

Comic Opera Organization.

UNDER THE MANAGEMENT OF

HERBERT J. MATHEWS.**THE
ROUNDER**

**Grandest, Most Complete Comic Opera
Production of Modern Times.
Greatest Cast Procurable, Large and
Efficient Chorus.**

**Scenery by Mr. HUGHSON HAWLEY
and W. SCHAEFFER.**

**OF
THE RHINE.**

Produced under
the direction of Mr.
RICHARD BARKER

Business communications to be addressed to Mr. **ALFRED BRADLEY,**
Business Manager, Room 49, 1103 Broadway, New York.

A NEW THEATRE

With all modern improvements for 1892-3, will positively rise up on the Site of
BUNNELL'S GRAND OPERA HOUSE.

SCALE OF PRICES TO SUIT ALL PARTIES.

PLANS COMPLETED.**CONTRACTS AWARDED.**

Managers of Light Operas, Comedy, Melodrama, Minstrels, and Combinations.

TIME NOTICE.

It will eclipse anything outside of Boston for location, comfort, convenience, and drawing powers for above attractions. One, two, or three nights each. Apply to

G. B. BUNNELL, New Haven, Conn.

P. S.—Bridgeport and Hyperion Theatres will be open a few weeks during May and early June for **RENT, SHARE, or CERTAINTY** at Summer prices for any good attraction.

ALBERT, GROVER & BURRIDGE**Scenic and Decorative Painters.**

Now occupying our own buildings at 3127-33 State Street, Chicago, which has a capacity of twenty frames.

The perfect mounting of plays in every detail relating to their artistic environment a specialty. Crane's For Money, at the Star, an example. Drop-Curtains, Working Models and Sketches. The Decorating and Stocking of Theatres.

ERNEST ALBERT, late of the Auditorium and Chicago Opera House.**WALTER DENNETT GROVER**, of the Chicago Art Institute.**WALTER W. BURRIDGE**, of the Grand Opera House and McVicker's Theatre.**MISS ELIZABETH MARGURY, 21 West 24th Street,**

Sole New York Representative.

**The Triumph of Love!
Happy and Tragic Marriage.**

Every MAN who would know the **GRAND TRUTHS**, the Plain Facts, the old secrets and the New Discoveries of Medical Science as applied to Married Life, should write for our wonderful little book, called **"A TREATISE FOR MEN ONLY."** To any earnest man we will mail one copy **FREE**, in plain sealed cover. "A refuge from the quacks."

THE ONE MEDICAL CO., BUFFALO, N. Y.

RED STAR LIN

United States and Belgian Royal Mail Steamers.

WEEKLY BETWEEN NEW YORK AND ANTWERP

Friesland, Westerland, Noordland, Waerland, Rhyndland, Belgenland, Pennland, Switzerland. Saloons, State-rooms, Smoking and Bathrooms amidship. Second cabin accommodations unexcelled. "Facts for Travelers" furnished upon application. For passage, etc., apply to

International Navigation Co., General Agents, Inman, Red Star and American Lines,

107 WALNUT STREET, PHILADELPHIA; BOWLING GREEN, NEW YORK.

NOTE.—Excursion Tickets at reduced rates and good to return on Red Star, Inman, or American Line, as passengers may wish.